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A DESCRIPTION OF  
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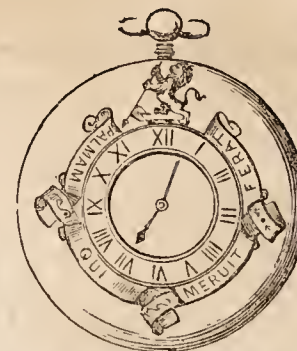
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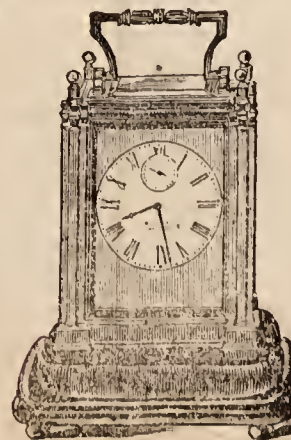
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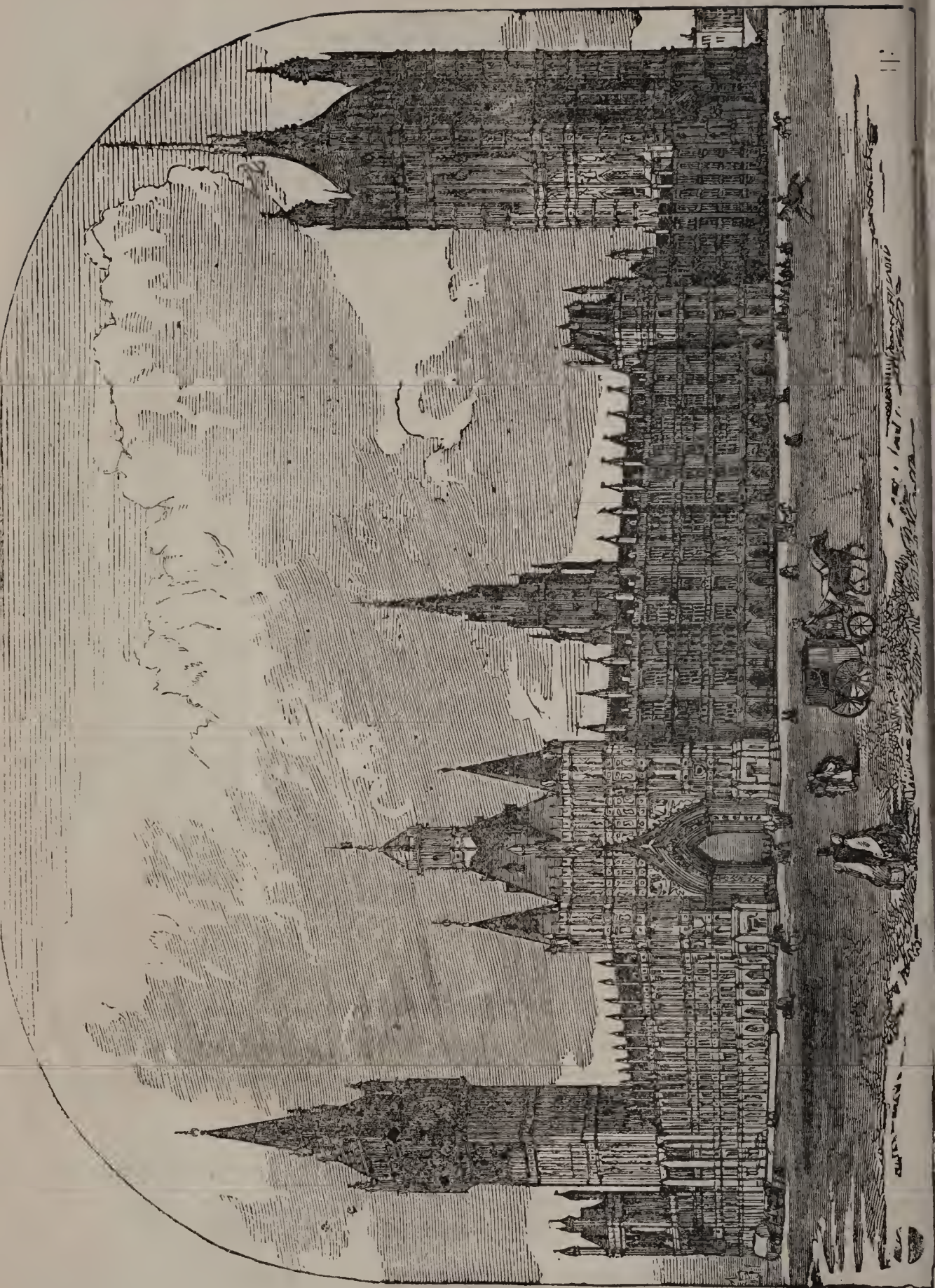
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A Peer's order, will admit to the Stranger's Gallery of the House of Lords, to hear the debates. A stranger can also, view the House, on any day when the Lords are not sitting, by the personal introduction of a Peer. When however the House is sitting to hear appeals (it being then "a judicial court"), the public have free access, "without an order, fee, or reward." It is then an open court; at the proceedings of which all Her Majesty's lieges have a right to be present.

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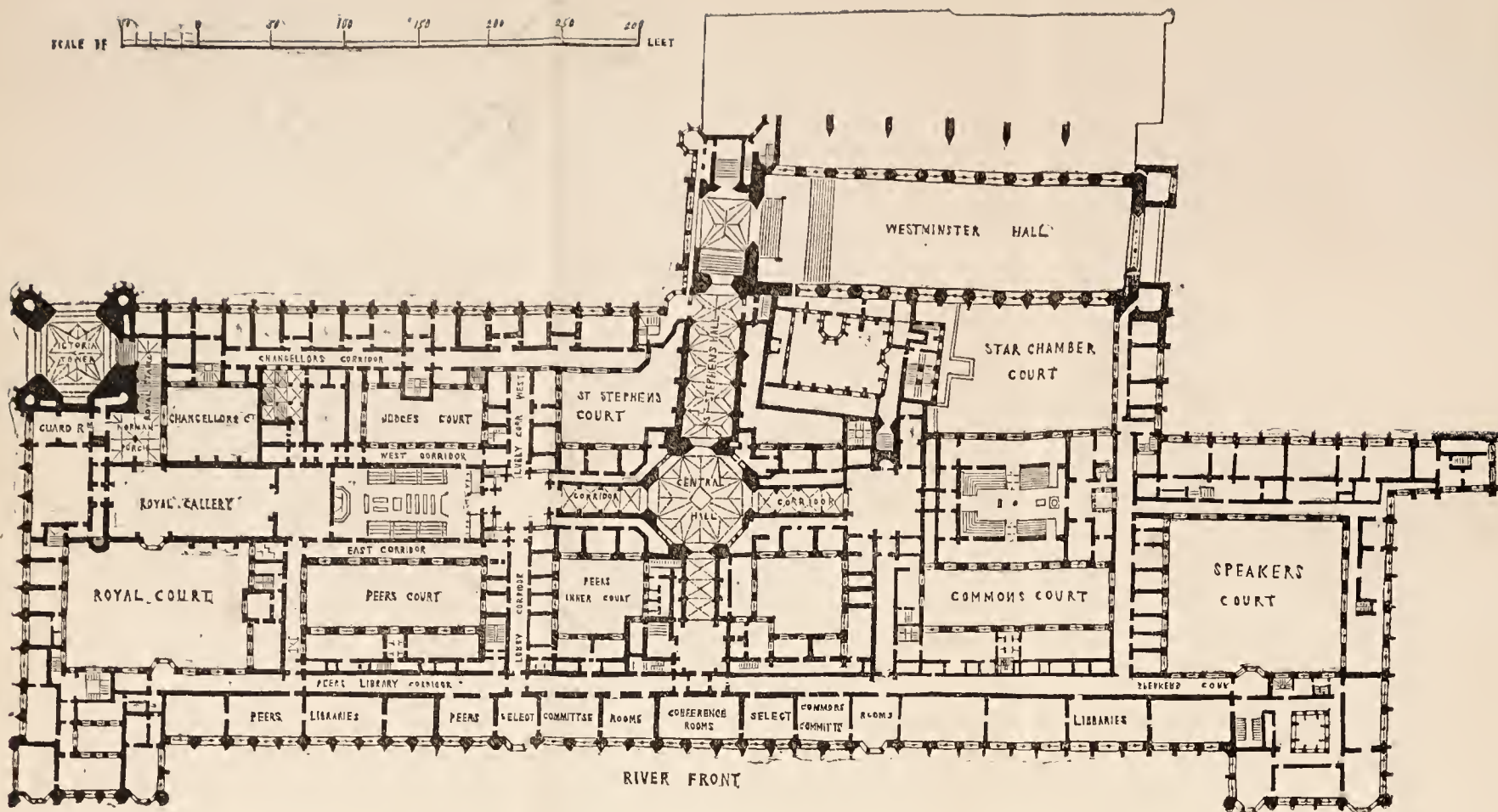


The Bird Capt-Sam  
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March 2nd.

Shakespeare

October 12/1865







THE

# PALACE OF WESTMINSTER.

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“It has been his (Mr. Barry’s) aim to avoid the ecclesiastical, religious, castellated and domestic styles, and to select that which he considers better suited to the peculiar appropriation of the building.”

---

THE rebuilding of the Houses of Parliament, or “the Palace of Westminster,” is the most important architectural work which has been undertaken in this country since the re-edification of St. Paul’s Cathedral. So colossal a pile of building has not been erected in London since that period ; nor so magnificent a specimen of Gothic architecture in England since the construction of Henry the Seventh’s Chapel. And it may be truly added, that in arrangement, detail, warming, and ventilation combined, so perfect a structure was never before planned, so far as can be judged from the recorded art of past ages, or the experience of our own time.

The old Houses, Libraries, etc., having been burnt down October 15th, 1834 ; temporary accommodation was provided among the ruins for the sitting of the two Houses ; but many months elapsed before the plan for rebuilding was matured. This being at length decided on, a competition was invited, and 97 sets of designs, containing not fewer than 1400 drawings, were furnished in four months ; and Mr. Barry was at length, selected as the successful competing architect, in the spring of 1836. It was not however, until January 1, 1839, that the excavation for the river wall was commenced by Messrs. Lee of Chiswell-street ; and the building of the wall in March

following. In 1840, the first contract for the superstructure of the new Houses, was undertaken by Messrs. Grissell and Peto. It comprised the range of buildings fronting the river, with the returns next Westminster-bridge and at the south end towards Abingdon-street. This building includes the residence for the Speaker at the north end, the corresponding terminal towards the south being the residence for the Usher of the Black Rod. Between the two extremes, and comprising what are called the curtain portions, are the libraries for the House of Peers and the libraries for the House of Commons : in the immediate centre is the conference-room for the two Houses. All this is on the principal floor about 15 feet above the terrace, or high-water mark. The whole of the floor above the libraries, and overlooking the river, is appropriated to committee rooms for the purposes of Parliament, the Peers occupying about one third towards the south, and the Commons two-thirds towards the north. The House of Peers and House of Commons are situated in the rear of the front building, or that next the river, and will when completed, be inclosed also towards the west, so as to be entirely surrounded by Parliamentary offices.

The plan of this truly national edifice is exceedingly simple and beautiful. The Central Hall, an octagon 70 feet square, is reached through St. Stephen's Hall and Porch, communicating, by noble flights of steps, with Westminster Hall, and forming an approach of unequalled magnificence. From the Central Hall, a corridor to the north, leads to the Commons' Lobby and House of Commons ; and a corridor to the south, to the Peers' Lobby, and the House of Peers. In a line with the House of Lords, still further to the south, are the Victoria Hall, the Royal Gallery, and the Queen's Robing Room, communicating, with the Royal Staircase and the Victoria Tower, at the south-west corner of the pile, now rearing itself in Abingdon street. This enormous structure, intended for Her Majesty's state entrance, is 80 feet square, and, to the top of the octagon turret with which each of its four angles will be furnished, will be 346 feet high.

## THE ROYAL ENTRANCE.

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The Royal Entrance is at the south-west angle of the building, and is undoubtedly one of the most striking and effective portions of the new Palace of Westminster. The loftiness of the vaulted groining, the rich and varied bosses at its intersections, the canopied niches over the doors, and the exquisite variety of the details, all unite in producing a charming whole.

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## THE VICTORIA TOWER,

which serves as the royal entrance, is one of the most stupendous works ever conceived, and was first used by Her Majesty on the occasion of opening the session of Parliament, February 3rd, 1852; it has been carried up to the height of two hundred feet, and will ultimately reach the gigantic elevation of three hundred and forty feet; its proportions are truly magnificent: the entrance archway being sixty-five feet in height, whilst the sculptured enrichments of its south and west faces are proportionally grand; the roses in the mouldings are nearly twelve feet in diameter, and the crowns supporting them are fourteen inches in height, and project nearly fifteen inches from the moulding face. Flanking the main arch upon pedestals, are placed the royal supporters, crowned.

Entering beneath the Victoria Tower, the Royal Gateway is on the north side, and consists of a beautiful archway deeply recessed,



having within a lesser archway, serving as the doorway. Over this is a panel containing the Royal arms, supported by angels, very elaborately sculptured. Above the outer arch the wall is panelled into five divisions, the three central ones having in them very beautiful niches, containing figures of the Queen, Justice, and Mercy, standing on short pedestals, bearing shields charged with devices, and further enriched with labels, &c.; and the two outer divisions are filled with angels holding labels. Round the outer edge of the arch is a peculiarly rich cresting of roses and leaves. On the eastern side the wall is divided, similarly to the northern, into a lofty arch containing a dwarf arch deeply recessed, which leads into a long and narrow passage communicating with the Royal court, where the state carriages wait during the Queen's stay in the House of Lords. Over this dwarf archway the Royal arms and the crest of the Prince of Wales are the decoration. There are five divisions on the main portion of the wall exactly corresponding to those on the north wall, three of them containing figures of St. George, St. Patrick, and St. Andrew, standing on pedestals bearing the respective crosses used as their symbols; and the remaining two, angels holding shields bearing the Royal arms. The rose cresting adorns this as well as the other arch, and bosses, of the utmost variety of design fill the hollow of the jambs in both the great arches.

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## THE ROYAL STAIRCASE.

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The royal staircase is entered from the Victoria Tower, and is a very beautiful one; it is designed in a style of chaste, yet pure magnificence, and is very picturesque in effect. It possesses no ornaments, except the windows and slender shafts and mouldings that ascend the walls, and run over the roof. There are three flights of eight steps each, leading to the Norman Porch, a vestibule of exquisite beauty.

## THE PEERS' PORCH.

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This porch is in Old Palace-yard, on the west front of the Palace, facing Poets' Corner; and is of essential service to the exterior appearance of this front of the building. It has an elaborate fan-groined ceiling and bold centre boss. By this porch the Peers enter the House.

The entrance-hall has its fireplace, and large five-light window enriched with armorial bearings. The ceilings here will strike the stranger on entering by its richness: a lamp, en suite with the rest, lights this hall at night. A screen of oak, pierced with tracery, with a clock in the centre, and filled with stained glass, divides it from

## THE PEERS' PRIVATE ENTRANCE.

This apartment has the appearance of a handsome crypt, with its bold piers, arches, and deep mouldings. The entire length is upwards of eighty feet; its width, from wall to wall, about thirty; and its height about fourteen feet. It is divided into three portions in width, and four bays in length, by two rows of piers, three in each row. The bases of these piers are lozenge formed, from the flat of which rise columns whence springs the fan groining. In lieu of a large boss in the centre is suspended a lamp of the cinumbra form, surmounted by a regal crown in gilt brass. Four of these light the centre avenue of this corridor, or entrance-hall, at night. Daylight is admitted by four windows from Old Palace-yard front, and by two from the inner court: these latter are of five lights, and the former two lights, each. All



are filled with stained glass, with the shield, helmet, crestand, mantle of many noblemen—among which are those of John Duke of Marlborough, Arthur Duke of Wellington, George Duke of Albemarle, the Earls of Oxford, Cadogan, Hertford, Bedford, Sandwich, and others upon a quarried ground, the middle of each quarry bearing a rose in outline. The fireplace end is divided into compartments; the lower range being filled with the rose, thistle, and shamrock, coloured and gilt: the labels below these contain the names of St. George, St. Andrew, and St. Patrick. The upper panels have the arms of England, Scotland, and Ireland, sculptured in strong relief, and coloured and gilt according to the true heraldic style. These arms are each regally crowned with gilded crowns; the moulding lines are also relieved with gold.

The floor is all of encaustic tiles, of the same pattern as that on the Peers' Staircase. In this room the members of the House of Lords deposits their cloaks and overcoats. Racks of brass, gilt, and in keeping with the style of furniture already in use in the various rooms of the palace, are placed at intervals along the room.

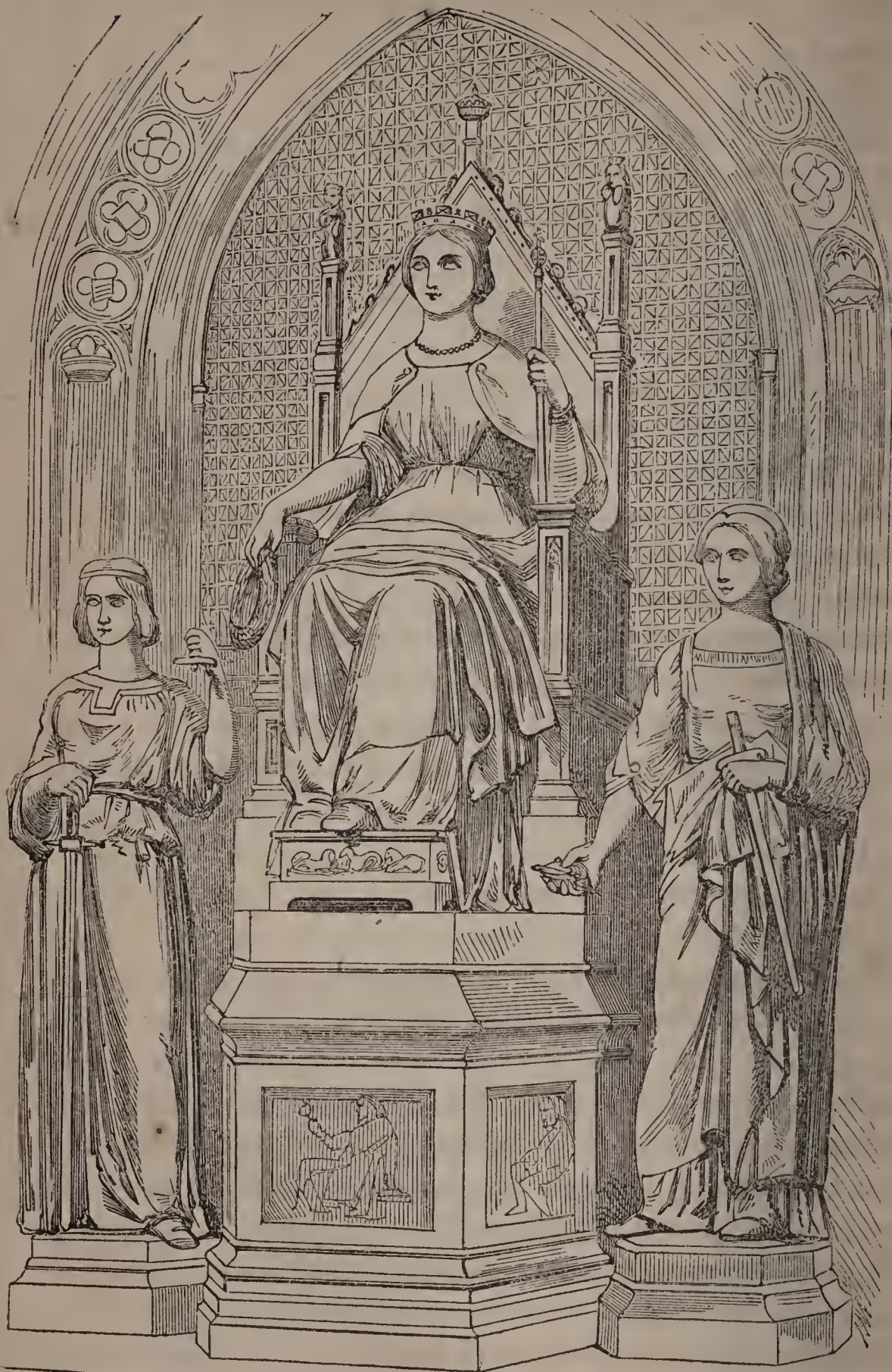
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## THE PEERS' STAIRCASE.

This is an elegant approach to the Upper House, having two flights of steps. In form it is nearly square. The ceiling is divided into nine parts, supported by four piers, upon which are rendered pillars and deeply-recessed mouldings; from the pillars spring the fan groining of the roof, at whose intersections are some small bosses and shields, all of which are gilded: the space between the groining is coloured azure. It is lighted by two large windows, of five lights each, with rich bold tracery, and enriched with armorial bearings of various nobles—among them those of Nelson and St. Vincent.







## THE VICTORIA HALL.

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By two doors, one on either side of the throne, access is obtained from the House of Lords to the Victoria Hall, a kind of withdrawing room, answering to the Peers' Lobby below the Bar.

The walls are each divided into three compartments; those on the east and west having fire-places in the centres, and doors into the Lobbies in the side divisions; the south side has only a lofty arched doorway, communicating with the Royal Gallery in its central division; whilst in the centre, on the north side, is an archway to correspond, though it is merely an enrichment to a blank wall; and in the side divisions are doors leading into the House of Lords.

### THE DOORS.

The small doorways leading into the House of Lords and the Corridors are precisely similar to each other in decoration; they are slightly recessed, the upper corners of the recesses having segments of arches, with fleurs-de-lis in them. Three boldly-sculptured bosses are over each door. The doors themselves are each of two wings, panelled, in elegant pattern, in the lower portion—pierced for two lights, with traceried heads, in the upper, and filled with plate-glass. The brass-work of the hinges is of simple, yet effective design; but the finger-plates and escutcheons to the locks are of exquisite detail.

The large doorway on the south side leads into the Royal Gallery. It is of lofty pitch, very much decorated, and deeply recessed. Four shields, with crowns over them in alto-relievo, and bearing the arms of England, Scotland, Ireland, and Wales, respectively, are at intervals in the mouldings on either side of the door, roses filling



up the vacant spaces; whilst small labels, on which are inscribed Anglia, Scotia, Hibernia, and Wallia, are under each shield. Around the arch, a series of small quatrefoils is introduced, and the spandrils have quatrefoils with a rose and a fleur-de-lis within them. The archway on the north wall corresponds exactly in design to its companion opposite; and the magnificent curtains of damask, with deep gold fringes, conceal the spaces left for both doors, which are, as yet, unfinished. As the door on the north side is a false one, a statue of Her Majesty will be placed on a pedestal in front of it.

### THE CEILING.

The Ceiling is divided by massive tie-beams into nine large compartments, and each of these is again divided into eight by small ribs, at the intersections of which, and at their junctions with the tie-beams, are exquisitely sculptured bosses, all varied in character, and richly gilded. The faces of the tie-beams are deeply moulded, and along them is carved an intricate treillage, having labels at intervals, intertwined and running diagonally amidst it, painted vellum colour, and bearing the motto "Dieu et mon Droit." The treillage is coloured and gilded. At the intersections of the tie-beams are bosses of great diversity, richness, and vigour of design; consisting of lions in varied attitudes, surrounded by a bold foliage, gilded, and painted in vivid tints. The surface of the Ceiling is painted a dark blue. Within the compartments are dexter-shaped shields, containing, alternately, the arms of England, Scotland, and Ireland; and around them are enriched quatrefoil borders, with fleurs-de-lis and coronals, the former in the central angles and the latter at the corners. At the points where the tie-beams enter the walls, an elaborate foliage rises from the capitals of the slender pillars at the sides, and similar foliage from the pillars at the angles of the room.

### THE PANELLING.

A deeply-moulded base runs round the room, and from it rises the panelling of wainscot, of an excellent and enriched design, in the

napkin pattern. There are three rows of panelling of this pattern; and, above them, on either side of the apartment, is a series of spaces, nearly square, which are to be filled with bassi-relievi, carved in oak, representing the following important events :—

- |   |   |
|---|---|
| 1 The Field of the Cloth of Gold.                                   | 8 Sir Walter Raleigh Landing at Virginia.             |
| 2 The Visit of Charles V. to Henry VIII.                            | 9 Edward VI. Granting a Charter to Christ's Hospital. |
| 3 The Escape of Mary Queen of Scots.                                | 10 Lady Jane Grey at her Studies.                     |
| 4 The Murder of Rizzio.   | 11 Sebastian Cabot before Henry VII.                  |
| 5 Mary Looking Back on France.                                      | 12 Katharine of Aragon Pleading.                      |
| 6 Queen Elizabeth Knighting Drake.                                  |   |
| 7 Sir Walter Raleigh Spreading his Cloak as a Carpet for the Queen. |   |

In the space over the west fire-place, an experimental bas-relief in plaster, coloured to represent oak, has been introduced, to ascertain the general effect which may be expected from the intended series; and it harmonises exquisitely with the character of the room. The subject is Queen Phillippa interceding with Edward the Third in behalf of the citizens of Calais. Over these sunken panels for bassi-relievi, and separated from them by a deep moulding, enriched with pateræ of varied and elaborate design, is another series, but of tall panels, within which the following portraits, relating to the Tudor family, will be painted on a gilded ground :—

- |                            |   |
|----------------------------|---|
| 1 Henry VII.               | 16 Princess Mary, Queen of France, Duchess of Suffolk.      |
| 2 Elizabeth of York.       | 17 Charles Brandon, Duke of Suffolk.                        |
| 3 Arthur, Prince of Wales. | 18 The Marchioness of Dorset.                               |
| 4 Katharine of Aragon.     | 19 Lady Jane Grey.  |
| 5 Henry VIII.              | 20 Lord Guildford Dudley.                                   |
| 6 Anne Boleyn.             | 21 Princess Margaret, Queen of Scotland, Countess of Argus. |
| 7 Jane Seymour.            | 22 James IV.  |
| 8 Katharine Howard.        | 23 Douglas, Earl of Argus.                                  |
| 9 Anne of Cleves.          | 24 James V.   |
| 10 Katharine Parr.         | 25 Mary of Guise.   |
| 11 Edward VI.              | 26 Mary, Queen of Scots.                                    |
| 12 Queen Mary.             | 27 Francis II.  |
| 13 Philip II.              | 28 Lord Darnley.  |
| 14 Queen Elizabeth.        |   |
| 15 Lewis XII.              |   |

Of these spaces there are twenty-eight in all, six being at either end, and eight on either side of the room. All the vacant panels have been hung, temporarily, with a superb paper of the richest colours on a gilt ground. The frieze above these panels is most



elaborately enriched with oak leaves and acorns, having shield charged with the armorial bearings, properly blazoned and gilded, of the different Sovereigns of England since the Conquest. At intervals, and between each shield, is a narrow label, running diagonally over the oak leaves, painted vellum colour, on which are the names of the Sovereigns whose names are delineated on the shields. The cresting above the frieze is of most exquisite design and richness of character, consisting of Tudor flowers and quatrefoils, with roses on pierced tracery. The compartments of the panelling are divided from each other by carved pillars, rising to the height of the frieze ; and between each tall panel also is a slender pillar of similar delicate workmanship. The pillars are elevated on square pedestals, having moulded bases to correspond to the base of the panelling to the room, with sunken panels and quatrefoils upon the respective faces. These pillars are octagonal, and each side is elaborately carved with small quatrefoils in alternate series. About midway up the pillars is a foliated lozenge shaped ornament, above which the pillar is again of octagonal form and quatrefoiled. From the lozenge ornament on the pillars, on the north and south sides of the room, spring the branches for gas-lights, which are most elaborately wrought in diamond pattern, and end in a rich coronal. Small shields with the arms of England are affixed to the fronts of the branches. The lesser pillars between the panels terminate in crocketed pinnacles. Slender pillars rise from short pedestals above the frieze, to correspond to those below ; they have beautifully-carved capitals.

### THE WINDOWS.

The east and west ends have each three windows, above the panelling, each window being divided by mullions into three lights or lights, having quatrefoiled heads and tracery. The windows are filled with stained glass, of simple but characteristic pattern, consisting, in each light, of the rose, thistle, and shamrock, surmounted by royal crowns, on a ground of elegant diaper-work ; and the whole is bordered by a narrow fillet, having roses at intervals.

The tracery in the heads of the windows has sprays of roses. The effect of these windows is exquisitely beautiful. The rich colours in them, and the softened tone of the light which streams through their various hues and latticed-work, add an impressive magnificence to the lavish decoration of the apartment.

### THE TAPESTRY

On the north and south sides, the walls above the panelling are covered with drapery of a dark marone, having roses and crowns diapered upon it in gold colour, as a temporary adornment for blank walls; it being intended to have the vacant spaces between the pillars, filled with copies in tapestry, of the defeat of the Spanish Armada, taken in part, or altogether from the designs of the tapestry originally existing in the old House of Lords.

### THE FIRE PLACES.

The Fire-places are of very elegant design and elaborate workmanship. The opening for the fire is a low arch, deeply recessed; the sides and back, incrustated with red and blue encaustic tiles, having the lions of England and the royal monogram on them respectively. The spandrils of the arch are enriched with Tudor roses, crowned, painted and gilded; and from them flow, in graceful arrangement, the thistle and shamrock, also gilded. In a long panel, immediately above the arch, are three quatrefoils within circles, having, in their centres, shields of the arms of England, Scotland, and Ireland; and, in gilt letters, on blue labels twining under the shields, the respective mottoes, "Dieu et mon Droit," "Nemo me Impune Lacessit," and "Qvis Separabit?" In the spaces between the quatrefoils are circlets of oak branches, with sceptres and swords placed salter-wise upon them intertwined by a cord and tassels. The stove is very low, and along the top bar are fleurs-de-lis. The reredos, or back, rises high in gable form and has upon it the royal arms of England, with its supporters and crest. The fire dogs are of brass, and represent shields, with the royal arms England upon them, pendant from



standards of enriched design, resting on splayed feet. ornamented with foliage ; the standards being surrounded by regal crowns. The fire implements are of wrought brass, of elegant design.

### THE CLOCKS.

On brackets, over each fire-place, are clocks by Vuillamy, in oak cases, beautifully carved. The cases have gables, with crockets and finials, and at the corners are small buttresses, with pinnacles ; they were made by Webb. The dials are exquisitely enamelled in blue and gold, and colour.

### THE FURNITURE.

The furniture is of truly artistic design and character, and shows how much is gained in effect and style, by having an artist's master-mind to direct the upholsterer's skill. In arrangement and details, nothing can be better or more in unison with the architectural features of the room than the chairs and tables ; and the *tout-ensemble* produced by them, in their proper places, is perfectly beautiful. In point of workmanship, they are of exquisite finish, and add to the repute of Mr. Webb of Bond Street, in whose establishment they were made.

### THE CHAIRS.

The chairs, of which there are sixteen, are of oak. They have straight backs, with lions' heads at the top. Russia leather, of a red colour, is strained tightly over the backs, and secured by brass nails, of Gothic pattern and form. Tudor roses are stamped on the leather, and gilded.

The seat is of Russia leather also, but without stuffing, the stout leather resting on the webbing underneath. The legs are formed like a carved X, and are strengthened by a middle bar. The legs are exquisitely foliated and richly carved, and the middle bar is of an extremely beautiful pattern and workmanship. Each is three feet four inches and a half in height at the back : the seat of the usual height, one foot seven.

## THE TABLES.

The tables are octagonal, alike in form and ornamentation, and peculiarly effective in design. Each has four legs resting on moulded plinths, and supporting bearers stretching from corner to corner; and four other bearers radiate from the centre to the sides of the table, the extremities of the bearers though carved in elegant foliage. The legs are delicately enriched by a leaf pattern carved on them, and have plain moulded capitals and bases; whilst, on the ends of the plinths from which they rise, are winged lions and dragons couchant. Ogee arches span from leg to leg, each ornamented with elaborate pateræ, in narrow sunken panels; and on their under sides are bold carved enrichments, trefoiled. The tops of the tables are pargetted, or formed of small pieces of wood inlaid in lattice fashion, and very highly polished. The general character of these tables is great strength, blended with richness of decoration, and in perfect keeping with the florid embellishments of the room. The carpet is of the same pattern as that in the House of Lords, a very deep blue, powdered with gold-coloured roses.

## THE STATUES.

Statues of the following sovereigns of the House of Hanover are intended to be placed in this apartment.

GEORGE I.

GEORGE II.

GEORGE III.

GEORGE IV.

WILLIAM IV.

VICTORIA.

PRINCE ALBERT.



## HER MAJESTY ENTHRONED.

This beautiful group was designed and executed by John Gibson Esq., R.A. The figures are colossal; that of her Majesty being eight feet high, and those of the attendant ones above seven.

The Royal Group is thus described by Mr. Gibson:—

“In the Prince’s Chamber is represented, in marble, her Most Gracious Majesty Queen Victoria, sitting upon her throne, holding her sceptre and a laurel crown; that is, governing and rewarding; the laurel crown may be considered an emblem of the honour conferred upon intellect and valour.

“The back of the throne is surmounted by lions, expressive of British strength and courage; and the footstool is adorned by sea-horses, to signify dominion upon the ocean: the horse is an emblem of war.

“On the right of the Sovereign stands Justice: on the left, Clemency. The former holds the sword and balance; round her neck is suspended the image of Truth. The expression of Justice is inflexible, while that of Clemency is full of sympathy and sadness—sad for the constant sins which come to her knowledge; but, with lenity, she keeps her sword sheathed, and offers the olive branch, the sign of peace.

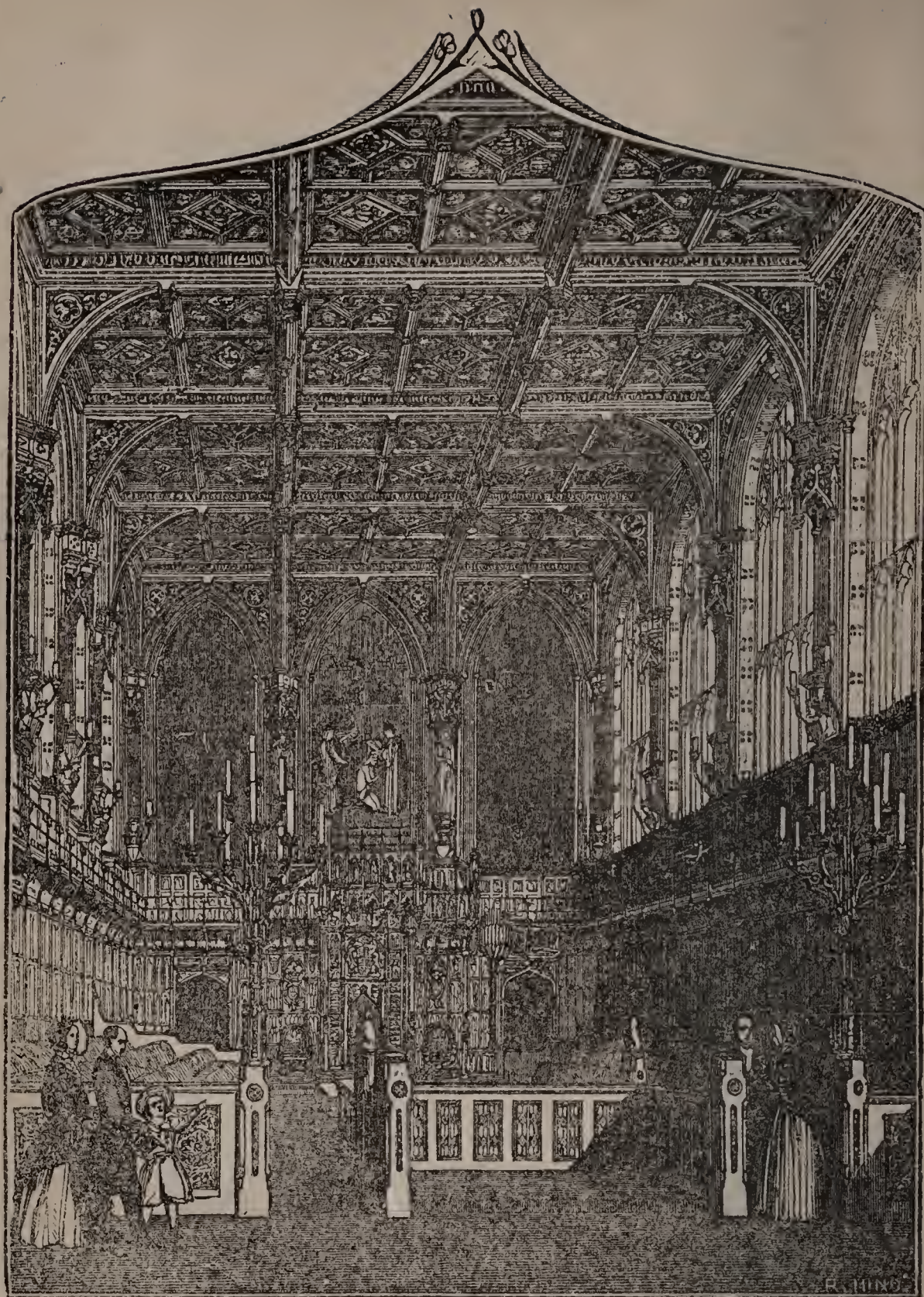
“Upon the front of the pedestal is a bas-relief of Commerce. Upon the right side is Science, designated by a youth pondering over geometry; and upon the left a figure denoting the useful arts; in the background are represented the steam-engine, the telegraph wires, and other useful objects.

“Plato says, ‘All-seeing Justice; the eye of Justice penetrates into the darkness which conceals the truth.’ In Egypt the Judge, when pronouncing sentence of death, put on his neck a small image of Truth: it was of gold. Clemency must have the power of punishment, therefore she is represented with a sword.”

The background of the arch, under which the group is placed, is richly diapered and highly gilded. This decoration has had the effect of reducing the proportions of the figures, which at one time threatened to appear too large for the room.







INTERIOR OF HOUSE OF LORDS  
THE



## THE HOUSE OF LORDS.

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Leaving the Prince's Chamber, the spectator enters the House of Lords, a room ninety feet by forty-five feet, and in height forty feet without doubt, the finest specimen of Gothic civil architecture in Europe. The general effect on entering this gorgeous apartment is magnificent in the extreme: such a blaze of gilding, carvings, and coloured decorations is not to be elsewhere found in England; whilst the noble proportions of the apartment, the elaborately-carved panels, and the brilliant colouring which meets the eye on every side, contributes to produce a *coup d' œil* at once striking and beautiful. Lord Brougham truly said, the other day, what many will say hereafter, "he had been paying a visit on that morning to the most magnificent building he thought he had ever seen, doing the greatest possible honor to the very skilful, learned, and ingenious architect by whom such a splendid palace had been prepared for the reception of Parliament."

### THE FLOOR.

The floor presents to the eye of the spectator three principal divisions, which extend transversely, viz. from east to west, each occupying the full breadth of the apartment, but unequal parts of its length. In the upper or southern division are the throne, together with the spaces assigned to distinguished foreigners and eldest sons of Peers. The boundary of this division is fifteen or sixteen feet from the south wall. Next comes the central region, or "body of the House," capable of containing the 440 Lords Spiritual and Tem-



poral. The table and woolsack occupy the middle portion of the floor. At either side of these are placed, on ascending steps, five lines of benches, covered with scarlet morocco leather, for the exclusive use of the Peers.

The northern or lower boundary of this division, is called the bar, where the Speaker, accompanied by the assembly over which he presides, stands, when summoned to attend Her Majesty or the Royal Commissioners. From this place gentlemen of the long robe address the House in its judicial capacity; witnesses are also there examined, and culprits are arraigned. The space below the bar affords standing room for two or three hundred of those who are entitled to fill that locality; and the House when completely occupied in all its parts, is capable of accommodating 1100 persons.

The floor is covered with a carpet of very chaste design, of a royal blue colour, dotted with roses of gold.

#### THE BAR.

The bar is about nine feet wide and three deep; and on its outer and inner fronts and sides, it is ornamented by small sunken panels, having two rows of quatrefoils and arches wrought within them. At each corner is a massive post, having on its outer faces the monogram V. R. within quatrefoiled circles; on a narrow panel, with pateræ, likewise, on each face. The angles of the posts are ornamented by a reversed ogee moulding. The two inner posts of the bar are crowned with small figures of the lion and unicorn holding shields; and the two outer are terminated by a cap, having battlements wrought on it.

Affixed to the wall, on the right hand of the bar, is the enclosed and elevated seat of the Usher of the Back Rod. It is panelled and decorated in corresponding style with the extreme ends of the Peers' seats, which have panels of most intricate treillage of vine, oak, rose, and thistle patterns, beautifully sculptured and pierced, let into them. The extreme ends of the seats rise in steps, corresponding to the steps on which the seats are elevated, and at their corners are badges of

some of the royal houses of England—the white hart of Richard the Second, the dragon, the greyhound, etc. These figures are most beautifully carved.

### THE CEILING.

The ceiling which is flat, is divided by tie-beams of great bulk, on each face of which is sculptured “*Dieu et mon Droit*,” twice repeated—into eighteen large compartments : these are each again divided, by smaller beams, into four, having in their centres lozenge-formed compartments, deeply moulded. Different devices and symbols carved with the utmost delicacy of touch, fill the lozenges, and all of them are gilded. Amongst the devices, and immediately over the throne, is the royal monogaam, crowned, and interlaced by a cord, the convolutions of which are so arranged as to form loops at the corners ; whilst, similarly crowned and decorated, the monograms of the Prince of Wales and Prince Albert fill the lozenges over their respective seats. The cognizances of the white hart, of Richard the Second—the sun, of the House of York—the crown, in a bush, of Henry the Seventh,—the falcon, the dragon, and the greyhound, are in some of the lozenges ; and the lion passant of England, the lion rampant of Scotland, and the harp of Ireland fill others. Sceptres and orbs, emblems of regal power, with crowns—the scales indicative of justice—mitres and croziers, symbols of religion, and blunted swords of mercy, add their hieroglyphic interest : while crowns and coronets, and the ostrich plume of the Prince of Wales, form enrichments more readily understood, and equally appropriate. These devices are encircled by borders, some of roses, others of oak leaves, but the greater part with foliated circles, having cords twining round them and the symbols in admirable intricacy ; and *all* of them are most elaborate in workmanship—indeed, so minute in detail, that an opera glass is required to detect *all* their beauties. In the vacant corners between the lozenges and the mouldings of the beams, the ceiling is painted a deep blue, and surrounded by a red border on which are small yellow quatrefoils. Within the borders are circles,



royally crowned ; and from them proceed sprays of roses, parallel to the sides of the lozenges. The circles contain various devices and shields : amongst the former are the rose of England, the pomegranate of Castile, the portcullis of Beaufort, the lily of France, and the lion of England ; and in the latter are the fanciful armorial bearings of those counties which ages since, composed the Saxon Heptarchy. Where the lozenges are filled with the mitre, the circles are gules and charged with a cross ; and issuing from the circles are rays, instead of sprays of roses. At the intersections of the tie-beams are massive pendants moulded, and carved to represent crowns ; and lesser pendants, or coronals, similarly carved, are at the centres of each tie-beam ; whilst richly-carved bosses are placed at the junctions of the smaller ones. The under surfaces of the pendants are sculptured to represent roses. The whole are gilded and enriched by colour. The ceiling is most striking in its appearance ; the massive tie-beams, apparently of solid gold, so richly bedight as they are with that precious metal, and the minute carving which fills up the lozenge-formed compartments, aided by the glowing and harmonious colours of the devices, painted on the flat surface of the ceiling, all produce an absolutely imposing and gorgeous effect.

#### THE WINDOWS.

The House is lighted by twelve lofty windows, six on each side ; each divided by mullions and transoms into eight lights ; the upper rows subdivided, and all filled with quatrefoil tracery. From the ceiling to the cill of the windows the walls are of a brown stone colour. The splay of the jambs of the windows is ornamented by the painted inscription "Vivat Regina," being many times repeated, intersected by roses on coloured grounds in quaterfolis, alternately blue and red. The windows will ultimately be filled with stained glass, to be executed by Messrs. Ballantyne and Allan, of Edinburgh, representing the Kings and Queens—both Consort and Regnant—of England and Scotland, standing under canopies of elaborate design ; arranged as follows :—

## THE ROYAL LINE OF ENGLAND,

BEFORE THE UNION OF THE CROWNS.

1.			
Wm. the Conqueror.	Matilda of Flanders.	William Rufus.	Henry I.
Matilda, Q. of Henry I.	Empress Matilda.	Stephen.	Matilda of Boulogne.
2.			
Henry II.	Eleanor of Guienne.	Richard I.	Berengaria of Navarre
John.	Isabella of Angoulême.	Henry III.	Eleanor of Provence.
3.			
Edward I.	Eleanor of Castile.	Edward II.	Isabella.
Edward III.	Philippa of Hainault.	The Black Prince.	Joan of Kent.
4.			
Richard II.	Anne.	Henry IV.	Mary Bohun.
Henry V	Katharine.	Henry VI.	Margaret of Anjou.
5.			
Edward IV.	Elizabeth Wydevile.	Edward Pr. of Wales.	Edward V.
Richard III.	Anne Neville:	Henry VII.	Elizabeth.
6.			
Arthur Pr. of Wales.	Katharine of Aragon.	Henry VIII.	Anne Boleyn.
Jane Seymour.	Edward VI.	Mary.	Elizabeth.

## THE ROYAL LINE OF SCOTLAND,

BEFORE THE UNION OF THE CROWNS.

7.			
Robert Bruce.	Elizabeth De Burgh.	David II.	Joanna.
Robert II.	Elizabeth Mure.	Robert III.	Annabella Drummond
8.			
David Duke of Rothsay.	Marjory Douglas.	James I.	Jane Beaufort.
James II.	Mary of Guelders.	James III.	Margaret of Denmark
9.			
James IV.	Margaret.	James V.	Mary of Guise.
Mary.	Darnley.	James VI.	Anne of Denmark.

## THE ROYAL LINE OF GREAT BRITAIN.

10.			
Charles I.	Henrietta Maria.	Charles II.	Katharine of Braganza
James II.	Mary of Este.	William III.	Mary.
11.			
Anne.	George of Denmark.	Princess Sophia.	George I.
George II.	Queen Caroline.	Frederick Pr. of Wales.	Augusta Prs. of Wales.
12.			
George III.	Queen Charlotte	George IV.	Queen Caroline.
Princess Charlotte	Duke of Kent.	William IV.	Queen Adelaide



Only one on the west side, the work of Mr. Hardman of Birmingham, is yet completed—the effect of which is remarkably gorgeous. It shows figures of William the Conqueror, his Queen Matilda of Flanders, William the Second, Henry the First, his Queen Matilda of Scotland, the Empress Matilda, and King Stephen and his Queen Matilda of Boulogne. The style of colouring is that which prevailed from the middle to the end of the fifteenth century. It was executed under the direction of Mr. Barry, as a pattern to work from, as to colours and general treatment; the aim of the architect being to obtain, with the character of the period, as much white light as possible.

### THE PANELLING.

Below the windows, on each side of the chamber, down to the gallery, the walls are lined with oak panelling, elaborately carved. From the floor, about three panels high, the pattern is of the style termed “napkin,” having, in the angles formed by the folds of the drapery, at the upper and lower posts of the panel, V. R., with an oak wreath and cord intertwining. The fourth row of panels from the floor has ogce arches, with crockets and finials: quatrefoils and tracery subdivide the arches, whilst in their bases runs a beautiful flower ornament. At every third panel is a pillar exquisitely wrought, and crowned with a small bust of one of the kings of England. The busts of the very earliest kings are necessarily imaginary; but those for which authorities could be found are perfect specimens of portrait carving in wood, so truly is the resemblance between them and the originals carried out, in every minute particular. The pillars in the northern division of the House have pedestals affixed to them, on which are lions sejant, holding shields emblazoned with the arms of England. Between other panels are very slender angular-shaped pilasters, wrought in delicate workmanship. Above the panels between each bust, runs the following inscription—“Fear God, Honour the Queen,” in open-worked letters of the Tudor character: above this runs a pierced brattishing of trefoils, of great









lightness of design and delicacy of execution. A canopy springs from this brattishing, and is supported by moulded ribs arching from the pillars and pilasters. The upper parts of the spaces between the ribs are filled with richly-traced arches and quatrefoils.

### THE FRESCO PAINTINGS.

At each end of the apartment are three archways. corresponding in size and mouldings with the windows ; on the surface of the wall, within the arches, are the following Fresco Paintings, illustrative of the functions of the House of Lords, and of the relation in which it stands to the Sovereign.

In the recesses at the south ~~end~~, are the three following—

#### 1 EDWARD THE THIRD CONFERRING THE ORDER OF THE GARTER ON EDWARD THE BLACK PRINCE.

*C. W. Cope, R.A.*

The Order of the Garter, the noblest of the English Orders of Knighthood, was instituted in 1344, by Edward III. The chivalrous Monarch in full robes, is standing on the steps of the throne, grasping the hand of his son, “the sable warrior,” around whose leg an attendant Noble is buckling the symbol of knightly brotherhood. By the side of the King stands his Consort Queen Philippa, watching the ceremonial of the investiture of her eldest son, with an expression of deep interest. The Black Prince is in panoply of steel, and wears his surcoat, whilst round his brows a wreath is twined ; a similar wreath decorating the brows of a bearded warrior, who stands behind the Prince. At the foot of the steps of the throne is a mingled crowd of warriors and nobles, beholding the novel ceremony with great admiration ; whilst, in a gallery behind the King and Queen, are many demoiselles, adding by their bright looks, to the interest of the scene ; whilst trumpeters are proclaiming, by loud blasts on their instruments, that the young Prince is receiving the meed of his valour.



## 2 THE BAPTISM OF ÆTHELBERT, THE FIRST CHRISTIAN KING OF ENGLAND .

*William Dyce, R.A.*

It represents the King. a semi-nude figure, but crowned, kneeling before St. Augustine, who is attired in an alb, and over which is a mantle gilded. St. Augustine has a small patera in his left hand, and with his right seems in the act of pronouncing benediction. A youthful monk on his right hand holds an open book.. An attendant is about to place the royal mantle on Æthelbert's shoulders, and the Queen, Bertha, wearing a circlet, is looking on the ceremony with an expression of intense interest. In the background, in an elevated part of the chapel, is a mingled group of men women and children all apparently watching the ceremony with the deepest curiosity; whilst a monk, on some steps leading to the elevated portion before mentioned. is haranguing the people, and evidently persuading them also to embrace Christianity and be baptised Beneath it has the following inscription:—

Fides Christiana in Angliam per S. Augustinum reducta  
Ædilbertus Rex Cantie in Ecclesiam dei baptizatus  
In Urbe Doruvernensi, Anno Domini DXCVII.

## 3 PRINCE HENRY, AFTERWARDS HENRY V., ACKNOWLEDGING THE AUTHORITY OF CHIEF JUSTICE GASCOIGNE .

*C. W. Cope, R. A.*

“When one of Prince Henry's companions was arraigned for felony before the Lord Chief Justice, he went to the King's Bench bar and offered to take the prisoner away by force. but being withstood by the Lord Chief Justice, he stepped to him and struck him over the face; whereat the Judge, nothing abashed, rose up and told him, that he did not this affront to him but to the King, his father, in whose place he sat; and therefore to make him know his fault, he commanded him to be committed to the fleet. You would have wondered to see how calm the Prince was in his own cause, who, in the cause of his companions, had been so violent, for he quietly obeyed the Judge's sentence, and suffered himself to be led to prison.”

BAKER'S CHRONICLE,. p 167

In the recesses at the north end, are the three following—





SPIRIT OF RELIGION:- BY J. C. HORSLEY.









4 THE SPIRIT OF JUSTICE . . . . *Daniel Maclise, R.A.*

5 THE SPIRIT OF RELIGION: EXEMPLIFIED IN THE FAITH AND HOPE OF THE CROSS OF CHRIST, IN THE SUBJECTION OF ALL EARTHLY POWER AND HUMAN DISTINCTIONS TO HIS WILL, AND IN THE COMMON DEPENDENCE OF ALL ESTATES AND CONDITIONS OF MEN ON HIS WORD . . . *John Callcott Horsley.*

In the foreground are represented, bowing in adoration to the Cross, king, bishop, priest, learned man, and warrior; whilst a mother is teaching her young child prayer. The king has put off his crown, the bishop his mitre, and laid aside his crosier; and the warrior is sheathing his sword, in adoration of the King of Kings; and, in a group in the distant part of the composition, maidens are distributing food and raiment, in exemplification of the divine precepts of Charity; and thus the Fresco illustrates the three great Christian virtues—Faith, Hope, and Charity.

6 THE SPIRIT OF CHIVALRY . . . *Daniel Maclise, R.A.*

The Spirit, or “personification” of Chivalry, is surrounded by men of various pursuits—religious, military, and civil—who represent, as by an upper court or house, the final acquisition of her honours and rewards. Beneath, as not having obtained, though within reach of the crown, a young Knight vows himself to chivalric services, attended by his Page, and invited by his lady’s favour. Beside, or around him, in various grades, other figures are introduced; to connect the “abstract representation” of Chivalry with its general recognition of intellectual influences. Among them the Painter, Sculptor, and Man of Science; the Bard, inspiring youth by his recitals, the Troubadour and his Mistress; the Palmer from the Holy Land; and the Poet-historian, from whom future ages must derive their knowledge of the spirit and deeds of Chivalry.

## THE BRONZE STATUES

Between the windows, the arches at the ends, and in the corners of the House, are niches, rather lighter in colour than the piers, relieved with gilding, and partly with colour, the background being painted a diapered pattern, in chocolate brown with gold, richly canopied; the pedestals within which are supported by demi-angels holding shields, charged with the armorial bearings of the Barons who wrested Magna Charta from King John, and whose effigies, in all eighteen, will be placed in the niches; the Commissioners conceiving "that the difference of character as laymen, or as prelates, would afford a picturesque variety of attire, and that the historical analogy would be most suitably obtained, by placing side by side in the same House of the Legislature, in windows or in niches, the successive holders of sovereign power, and the first founders of constitutional freedom."

1	STEPHEN LANGTON, ARCHBISHOP OF CANTERBURY	<i>J. Thomas</i>
2	HENRI DE LONDRES, ARCHBISHOP OF DUBLIN	<i>J. E. Thomas</i>
3	ALMERIC, MASTER OF THE KNIGHTS TEMPLARS	<i>P. M'Dowell</i>
4	WILLIAM, EARL OF SALISBURY . . . .	<i>J. Thomas</i>
5	WILLIAM, EARL OF PEMBROKE . . . .	<i>J. E. Thomas</i>
6	WARYN, EARL OF WARREN . . . .	<i>P. M'Dowell</i>
7	WILLIAM, EARL OF ARUNDEL . . . .	<i>W. F. Woodington</i>
8	HUBERT DE BURGH, EARL OF KENT	<i>W. F. Woodington</i>
9	RICHARD, EARL OF CLARE . . . .	<i>H. Timbrel</i>
10	WILLIAM, EARL OF AUMERLE . . . .	<i>H. Timbrel</i>
11	GEOFFREY, EARL OF GLOUCESTER	<i>J. Sherwood Westmacott</i>
12	SAHER, EARL OF WINCHESTER	<i>J. Sherwood Westmacott</i>
13	HENRY, EARL OF HEREFORD . . . .	<i>J. Thorneycroft</i>
14	ROGER, EARL OF NORFOLK . . . .	<i>J. Thorneycroft</i>
15	ROBERT, EARL OF OXFORD . . . .	<i>F. Thrup</i>
16	ROBERT FITZWALTER . . . .	<i>F. Thrup</i>
17	EUSTACE DE VESCI . . . .	<i>A. H. Ritchie</i>
18	WILLIAM DE MOWBRAY . . . .	<i>A. H. Ritchie</i>



The demi-angels, pillars, pedestals, and canopies are all gilded. Above the niches are corbels, whence spring spandrils to support the ceiling. These spandrils are each filled with one large and two small quatrefoils, deeply moulded, and having roses in their respective centres. Similar quatrefoils fill the spandrils over the windows, and all are elaborately gilded.

### THE THRONE.

The Throne is situated at the south end of the chamber, and is raised on a dais, the central portion having three, and the sides two steps, covered with a carpet of the richest velvet pile. The ground colour of which is a bright scarlet, powdered with lions and roses, alternately. A gold-coloured fringe borders the carpet which with the other furniture, was supplied by Messrs. Crace and Son, of Wigmore-street.

The canopy to the Throne, is eighteen feet six inches wide ; and is divided into three compartments ; the central one much loftier than the others, for her Majesty, that on the right hand for the Prince of Wales, and that on the left for Prince Albert. The back of the central compartment is panelled in the most exquisite manner. The three lower tiers have the lions passant of England, carved and gilded, on a red ground, and above them, in a wide panel, arched, and enriched with quatrefoiling, are the Royal Arms of England, surrounded by the Garter, with its supporters, helmet and crest, and an elaborate mantling forming a rich and varied background. The motto "Dieu et Mon Droit," is on a horizontal band of a deep blue tint. In small panels, traceried, parallel with the large arched one, are roses, shamrocks, and thistles, clustered together, and crowned ; and above them, in double arched panels, the Royal monogram, crowned and interwoven with a cord, are introduced. In a string course immediately above, "Dieu et Mon Droit" is repeated, in perforated letters, and an exquisite brattishing of Greek crosses and fleurs-de-lis, crests it. Above the brattishing is a series of five panels, which ogee arches, elaborately traceried, in them. The arms of

Scotland, Ireland, and Wales, richly carved and gilded, fill the panels. The ceiling is flat, divided into many small squares, by ribs, having most delicately sculptured bosses at their intersections. In the centre, is the monogram V.R., surrounded by a border beautifully carved. The flat surfaces of the ceiling are enriched by stars painted on them. The overhanging canopy of the central division, which projects considerably before the sides, is supported by spandrils rising from octagonal pillars, having small roses and fleurs-de-lis wrought in trellis-work, upon their several sides : the capitals are of a coronal form, with floreated enrichments. The spandrils are enriched with quatrefoil tracery, and in their angles are representations of St. George and the Dragon, beautifully executed. The front of the canopy is divided into five deeply recessed niches, having ogee moulded arches, quatrefoiled ; and above them, between each niche, is an angular buttress, elaborately ornamented, rising from a foliated pendant, and terminating in a crocketed pinnacle. A bold string course of rich trelliage is under the niches, and beneath it, and springing from the pendants are traceried ogee arches, having quatrefoils in their angles. In the base of each niche is a brattishing of perforated Tudor flower ornament. Above the niches is another string course of elaborate detail, and the whole is finished by a brattishing of exquisite lightness of design. In the niches, on pedestals with floreated capitals, are figures of knights armed cap-a-pie, that in the centre representing St. George vanquishing the Dragon, whilst those on either side hold shields, in form resembling those used in the tournament, on which are emblazoned the emblems of the Knightly Orders of the Garter,, the Bath, Thistle, and St. Patrick. The angle buttresses of the canopy have most elaborate pendants, the lower parts, octagonal, being sculptured as coronals, and on the fronts and sides are animals, whence rise angular buttresses of similar pattern to those between the niches, and serving as flying buttresses , above the topmost brattishing, to sustain the octangular shafts with canopied heads, on the summit of which are open worked Royal crowns. The sides of the canopy have deeply sunken panels,



enriched with shields of the arms of England, Scotland, Ireland, and Wales, most beautifully carved, painted, and gilded. Affixed to the pillars supporting the canopy, are octangular pedestals, ornamented with quatrefoils, and having canopied and groined capitals, on the faces of which are shields charged with the escutcheons of England, Scotland, and Ireland. Upon these pedestals are figures of winged angels, sitting, and holding shields with the arms of England enamelled upon them.

The panneling at the sides, on either hand of the Chair of State, consists of two rows of open worked arches, with elaborate tracery, and above them other panels filled with floreated enrichments of the most exuberant fancy.

The side compartments of the canopy are alike in general architectural detail, but differ in heraldic insignia, the one side having the symbols of the Prince of Wales blended with its architectural features ; whilst the other has those relating to Prince Albert. Both compartments are a little in advance of the arched cove to the Peeress' gallery ; but, like it, they both have coves arching over, and gilded ; pillars of rich foil-work are at the angles of the canopy, and, from their beautifully carved capitals, in graceful sweep, is the spandril to support the angle buttresses. Octagonal pedestals, of precisely the same form and ornamentation as those to the central compartment, are affixed to the lower parts of these pillars, having small shields painted on their fronts and sides, with the red cross of St. George. On the pedestal at the Prince of Wales's side, is a lion holding a shield on which the arms of England are displayed ; and on that at Prince Albert's, is an unicorn holding a shield which is similarly charged.

The panelling is alike in both compartments, the lowest row containing fanciful bands, with rich foliage interwoven ; the second and third series quatrefoils : and the fourth richly traceried ogee arches. Within the quatrefoils P.W. and P.A., respectively, are carved and gilded, relieved by a deep blue background. The arches in the upper row have shields of arms helmetted and crested with royal crowns.

all arched panels, with foliage in the spandrils, display the armorial bearings of the Princes, in all their glory of gold and colours, surrounded by the Garter, and having crowns above them. Exquisitely rich mantlings twine in varied form about the shields, and the gilded surface of the background is diapered. On blue labels, under the arms, are the respective mottoes, "Ich Dien," and "Treu und Fest," in slightly raised letters. The same mottoes are introduced in the string courses above the panelling, and above them a brattishing of like character to that which is carried round the House. The arched coves are each divided into four panels by enriched ribs, the two central panels containing shields helmeted and mantled, in which, in the Prince of Wales's Canopy, are the armorial ensigns of the Principality, and the Royal Arms of England; and in Prince Albert's are the escutcheons of Saxe Coburg Gotha, and England; the two outer panels have lions and unicorns sitting, and holding banners displayed, on which are the triple ostrich feathers on an azure ground, and a red cross on a white ground, respectively. The fronts of the side compartments of the Canopy are each divided into four panels, having richly-traceried ogee arches within them, enshrining the ostrich plume of the Prince of Wales, and the plumed helmet of Prince Albert. Between the panels are slender angular buttresses, with pinnacles, elaborately carved, but of different design to the buttresses on the front of the Queen's Canopy. The angle buttresses have exquisite coronal-like pendants, and are similar in arrangement to those described to the Queen's Canopy, terminating also in shafts surmounted by crowns.

Stretching out on either hand, are dwarf wings, having three open-worked arches within them, enriched by quatrefoil tracery, and other decorations; and, at their extremities, are octagonal pedestals, supported by buttresses, with crocketed pinnacles. The pedestals have canopied and groined capitals, on which are seated the Royal supporters, the lion and unicorn, holding standards, the shafts of which are of twisted brass, enamelled with the arms of England.



Over the centre of the Throne are niches, intended for the reception of statues of St. George, St. Patrick, and St. David, the patron saints of the three kingdoms.

Two candelabra, of most exuberant richness of design, stand on either side, a few paces in front of the Throne, the work of Mr. Hardman of Birmingham.

### THE QUEEN'S CHAIR OF STATE.

The Queen's Chair of State, or Throne, is of beautiful design and execution, and is particularly splendid in its enrichments. It is of the finest mahogany, standing about seven feet in height. In general outline it is similar to the chair in which the Sovereigns of England have been wont to sit at their coronations, but in detail it differs widely from its plain prototype. The legs of the Chair, resting upon four lions couchant, have pinnaced buttresses on each side, those at the back being considerably higher than the front ones. The base of the Chair is deeply moulded, and in the front and back are three sunken panels containing quatrefoils, having crowns in their centres, with sprays of roses, shamrocks, and thistles radiating from them. In similar quartrefoiled panels at the sides the Royal monogram V. R. is repeated. The front of the seat has a moulding of rose leaves, below which is a space occupied by three rose-formed compartments, containing the badges of England, Ireland, and Scotland—the rose, the shamrock, and the thistle—in the centre of which is the monogram “V. I. R. ;” beneath which is another moulding, decorated with rose-leaves. The arms of the Chair are boldly moulded, and in the sunken panels beneath them, in pierced work, are lions passant, surrounded by most elaborate treillage. On moulded capitals, above the pinnacles to the back legs, a lion and unicorn are seated holding scrolls. The back of the Chair is gabled, of lofty pitch ; and within it, in a circle, is an exquisitely quatrefoiled ornament, of eight points, representing the monogram V. R. entwined by a cord ; whilst from a circular border, eight trefoil-shaped sprays radiate into the quatrefoil mouldings of the points.

The angles of the gables are floreated. On the exterior ridge of the gable eight sprigs of roses are sculptured, and form a bold crocketing, whilst from its apex rises an octagonal moulded stem to support a richly decorated crown. A broad border surrounds the square part of the back of the Chair, on which are enamel ornaments, in the Byzantine style, of lions within quatrefoils, alternating with crystals of the purest water. The addition of crystals as enrichments to the Throne is a peculiarly happy idea, as the effect, the sparkling brilliancy they impart, is most charming. Within this border are the Royal arms of England, worked in exquisite embroidery on velvet of the finest pile.

### THE FOOTSTOOL.

The Footstool to the Queen's Throne is of oblong shape, about one foot four inches in length. It is supported by feet having floreated enrichments on their under sides; and round its sides is a series of small sunken panels, having pierced quatrefoils within them, and all are gilded to correspond to the Throne. The top is covered with the richest crimson velvet, and is gorgeously embroidered in gold. The pattern is a rose of eight leaves, within a circular border, from whence small roses spray out towards the corners, and the whole is enclosed in a border, to the outer form of the Footstool, of fleurs-de-lis, &c. The tassels are of crimson silk and gold thread.

### THE PRINCE OF WALES' CHAIR.

The Chair of the Prince of Wales is about four feet in height: the back is circular-headed, and the legs are curved in the form known as the curule, or X-shaped, strengthened by bars. A most exquisite floriated pattern is carved round the back, and a similar one on the fronts of the legs, under which a boldly-carved flower sprays out. Similar flowers are at the angles of intersections of the legs; and in the front is a richly-foliated circular boss; and where the shafts for the arms take their rise, circular bosses, con-



taining roses, are introduced. The shafts have moulded bases, and are enriched with carving in diamond-wise. The bars between the legs have small quatrefoils carved on them, and on the rims round the back, &c., a small pattern is sculptured. The velvet back is a most magnificent specimen of embroidery, and in design commands unqualified praise, elaborate ornament and appropriateness being so happily blended.

Within borders of gimp, secured by rose-headed nails, is a broad circle, containing semicircles, having at their points trefoils; this surrounds a narrow band of blue, ornamented with white spots, and within this are worked the Ostrich Plume of the Prince of Wales, issuing from a coronet, and having the motto "Ich Dien" beneath it. In circlets on either side of the Plume are the letters P. W. respectively. Within the eight semicircles, are worked alternately Greek crosses and fleurs-de-lis, thus forming a regal coronal round the Plume; and in the spandrils of the semicircles are quatrefoils. The cushion to the seat is of crimson velvet, and richly embroidered.

#### PRINCE ALBERT'S CHAIR.

Prince Albert's Chair has similar borders of gimp, and also a series of eight semicircles, within a broad border, terminating in trefoils; but the enrichments within these are of fleurs-de-lis only, thus forming a coronal of lily flowers, instead of lilies and crosses. Within this circle the arms of Prince Albert are worked on a shield, and, in circlets at the sides of the latter, the letters P. A. are elegantly worked. The chairs were made by Messrs. Webb of Bond Street.

#### THE PEERESSES' GALLERY.

The railing of this gallery is of simple but exquisite design, having a series of roses, deeply wrought and foliated, running along its base. The standards are partly twisted; and between each runs a twisted rail, supported by segments of arches, foliated. A twisted rail passes

along midway between the base and the top; and where all the rails and arches join each other, knots, richly enamelled with colour and gilding, give richness of effect and variety of outline to the whole. Admission to this balcony is obtained from the upper corridor, by small doorways under each window; and as the doors are panelled like the rest of the wall, and have no distinguishing features to indicate their purpose, it would be impossible to surmise the existence of so many entrances when they are shut. A single row of seats runs along the gallery. The panelling above the gallery is very rich in its details. The lower panels are napkin pattern, but the upper series have in each labels running from the upper corners, interlacing each other down the centre, and then passing into the lower corners, and having on each of them, in diaglyphic work, "God save the Queen." The remaining portion of the panel is filled with vine-leaves and grapes in relief. Two elegantly-carved slender pillars, with capitals of varied design, are at the angles of the splay of the windows, and one on either side of the doors under the latter: they support a cornice with pateræ, and embattled. Above the cornice, a richly-carved foliated brattishing runs all round the House; whilst at intervals, corresponding to the pillars, tall finials give diversity to the outline. From the finials at the angles of the windows rise the massive branches for the gas-lights: they are of bold and graceful form, and terminate in a coronal, whence the light issues.

### ARMORIAL BEARINGS.

The surface of the canopy beneath the Peeresses' Gallery is gilded, and decorated with the armorial bearings of the various lord chancellors of England, from Adam, Bishop of St. David's, in 1377, in the reign of Edward the Third, when the peers first met as a separate House, to the present lord chancellor, Lord Cottenham, with the proper crests, helmets, and mantlings, and labels containing names and dates of appointments, placed in juxta-position with those of the monarchs under whom they served. These escutcheons



present a remarkably rich and unique decoration ; and, since all are helmeted, crested, and mantled, the variety of colours so displayed, the mantlings partaking of the chief colours in the shields, is very striking.

At the northern end of the House the episcopal arms fill the spaces of the canopy. The front, of the cove, or canopy, is moulded, having treillage in its lower moulding and at every space corresponding to the pillars of the panelling is a small carved pendant ; above it is a lion's head in strong relief, and thence spring the standards to the brass railing of the Peeresses' Gallery.

### THE REPORTERS' GALLERY.

The Reporters' Gallery is at the northern end of the House, fronting the throne, over the principal doorway in the centre : on either side of which are three small arches under the Peeresses' Gallery, each of them having a sunken panel above the arch, containing symbols of the Virtues, &c., held by angels.

The Reporters' Gallery is most convenient, both in its arrangement and ease of access, the comfort of the gentlemen of the press having been well studied. The gallery is approached by a staircase on the west side of the Peers' Lobby. From the floor of the House, the appearance of this gallery is eminently beautiful. It projects several feet from the wall, and is supported by five arches, three in the front, and one at each end ; the central arch in the front being of wider and loftier span than the others, which have small bas-reliefs of angels holding wreaths, within which are symbols of two of the Virtues in sunken panels above them. Above the arches springs a canopy similar to that round the other parts of the House, divided into compartments, traceried and gilded also ; the compartments over the centre door having within them the coat armour of the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian Houses, painted upon shields ; whilst in the compartments over the side doors are the arms of the Archiepiscopal Sees, and some of the Bishoprics, in continuation of the series of Episcopal arms em-

blazoned at this end of the room, interspersed with mitres, pastoral staffs, sceptres, &c. The front of the gallery is divided into three compartments, by buttresses, which are enriched by panels and crowned with poppy-heads, to correspond with the doorways beneath; within them are sunken panels most beautifully ornamented with deeply-sculptured arches and quatrefoils, and gilded; in lozenges of eccentric form and foliated, the badges of different sovereigns of England are painted, whilst at the lower part of the panels a foliated brattishing is introduced. There are two ranges of seats in the Reporters' Gallery, and the front one has accommodation for ten persons, for whose use inkstands are sunk in a shelf. The arches under the gallery, and the three small arches on either side of it, are hung with the richest and brightest red velvet. A clock, by Vuillamy, the face exquisitely enamelled in colours, stands on a bracket in front of the gallery. The case is beautifully carved, the central front gable crocketed and finialed; whilst small buttresses, and pinnacles, are on either side.

#### THE STRANGERS' GALLERY.

The Strangers' Gallery is above the Reporters', and is placed in the recesses of the great arches. It is very capacious, and admirably adapted for the purpose for which it is intended.

#### THE GAS-LIGHTS.

The chamber is lighted by thirty-two branch lights, springing from the sides of the niches, burning gas on Faraday's ventilating principle: the air necessary for combustion is supplied from without; the vitiated atmosphere is removed by means of its own high temperature; and the whole results of lighting the apartments are obtained by having the burners at once inside the House as far as illumination is concerned, but outside the building as far as regards all the products of combustion—decreeing a practical divorce between light and heat. These fittings were executed, under Mr. Barry's directions, by Mr. James Faraday, of Wardour Street.



### THE CANDELABRA.

Two magnificent candelabra of brass rise from the posts at the end of the peers' seats. They are about twelve feet and a half high and consist of a shaft, ornamented with a leaf pattern, and supported at the sides by short pillars, crowned with fleurs-de-lis; at about eight feet from the ground, the shaft has eight flying buttresses projecting from it, each with tracery and pinnacle work; and from them, in graceful curves, spring out branches, with sockets for lights. Oak treillage is wrought in fantastic circumvolutions about the branches. Above this series of lights, four other, of lesser dimensions, add their intricate forms to the general richness, and the whole is crowned by a single light, rising from the centre. The workmanship of these candelabra is most elaborate, and is worthy of their exquisite design.

### THE CLERKS' TABLE.

The Clerks' Table is of a quadrangular form, eight feet long, seven feet wide, and two feet ten inches high. It is of wainscot, with a panelled top, standing on decorated carved legs, which divide it into compartments, each capable of accommodating one person; each leg resting on a projecting foot, richly foliated. The legs are fashioned like small octagonal clustered pillars, decorated with a leaf ornament, having moulded bases and capitals. They are connected with each other by a deeply-moulded bar; and bars stretch across from foot to foot, having sunken panels between them, so as to convey, in plan, the general character of a portcullis—intended to represent the ancient arms of Westminster. At the sides of the table, the brackets which tend to support the top are enriched with scroll-work, whilst those at the ends are quite plain. At either end there are drawers: on the surface of the table the wood is inlaid in lattice fashion, and is very highly polished. This table was made by Mr. Webb, of Old Bond Street.

The chairs for the clerks are also of oak, about four feet in

height, with square backs, moulded, and cushioned with embroidered velvet.

### THE ROOF

The roof over the House of Peers is of wrought and cast iron, of vast dimensions, (perhaps thirty feet high from the ceiling to the ridge), and is divided into compartments for hot and cold air, with reference to the ventilation of the House. The whole of the arrangements for which have been most admirably planned by the master mind of the great architect, Mr, Barry, to whom the country is indebted for what has been so long a desideratum, a perfect system of ventilation.

The House is heated by an impervious floor, warmed from underneath with hot air, like a Roman bath.

The whole of the interior of the House of Lords, including the ceiling, is composed of the most elaborate joiners' work, by Mr. Grissell, and is entirely of Riga wainscot of the finest quality throughout, no composition ornaments being used in any part, and it has been subsequently decorated and gilded, in the ablest manner, by Messrs. Crace and Son, of Wigmore Street.

### THE CORRIDORS.

On each side of the House are two doors, one near either end, leading into corridors, which will be used by the peers for divisions. The doors are panelled in the lower part, and filled with open-worked arches in the upper, which are glazed with plate-glass.

The corridors, eight feet three inches wide, are very handsomely panelled, and ceiled with oak, and extend the whole length of the House. Their appearance is singularly rich and effective, the warm colour of the panelling harmonising thoroughly with the stained glass and the rich blue of the carpet; the windows are square-headed, divided by mullions, and traceried. The glass is richly diapered; and in labels running diagonally, the motto "*Dieu et mon Droit*" is many times repeated. In recesses opposite to the



windows are seats cushioned and covered with red leather. In the recesses, also, are branches for gas ; and opposite the doors leading from the House, globe lights hang from the ceiling.

Above these principal corridors are others, destitute of decoration, whence ingress is obtained to the Peeresses' Gallery. This upper corridor is lighted by small quatrefoil-shaped windows, and gas-lights are pendant from the roof.

The libraries and committee-rooms will be generally lined with Riga wainscot, and have wood-panelled ceilings.

The wood carvings throughout are deserving of special notice. A few years ago it would not have been possible to obtain such an amount of carving in England, of equal excellence, at any cost. By collecting a large number of the best examples of the fifteenth century (as many as two or three thousand) for the constant inspection of the operatives, they have been imbued with the true feeling pervading these works, and enabled satisfactorily to carry out the architect's wishes. The carvings were all first bosted by Jordan's machine (a most important invention), and then finished by hand. Like the whole of the enrichments, they are all heraldic or symbolic. The drawings for the fittings and decorations were made by Mr. Pugin, under the supervision of Mr. Barry. There is, perhaps, no one living so well qualified for such a task.

#### DIMENSIONS.

The following are the dimensions of the House of Lords :—The length in the clear 91 feet, breadth 45 feet, height 45 feet,—so that it is a double cube. From the north wall to the bar, 21 feet. The height from the floor to the spring of soffit of side galleries (or coves) is 11 feet ; from the floor to the cill of the windows is 21 feet. The side galleries are 3 feet wide, having only one row of seats. The thickness of the walls of the House is 3 feet 1 inch, with recesses at intervals.

## THE PEERS' LOBBY.

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From the Central Hall, access is obtained to this, the vestibule of the Upper House, through the Peers' Corridor, by the north door; it is a great triumph of art, and a fine specimen of exquisite though subdued beauty; its decorations, both architectural and pictorial, being extremely elegant and appropriate. It carries the spectator back to the period of the middle ages, and brings the descriptions of Froissart and Monstrelet fresh to the recollection.

The plan of the Lobby is a square of about thirty-five feet, each side being divided by buttresses into a wide central and two smaller compartments. The lower division of each buttress is square, panelled on the face, gabled with crocketing and finials, resting on a deeply-moulded base: the upper is octagonal, moulded, and having a small angular buttress on its face. At the tops of the buttresses are demi-angels, coroneted; bearing shields, surmounted by the Garter, with V.R., entwined by a cord, upon them. From the angels spring the spandrills that support the roof.

### THE CEILING.

The ceiling is divided into compartments, and is exceedingly chaste and effective. The spandrills, which rise from the angels on the buttresses, to support the roof, are filled with quatrefoils, deeply ribbed and moulded, and decorated by small patterns painted upon them in various colours slightly relieved by gilding. Pendants terminating in gilt crowns, richly carved and gilded, are at the intersections of the main beams. The spaces between the beams, and also between them and the walls, are subdivided into squares, by



lesser beams; and in the centre of the whole is a circular compartment, within which is painted a white and red rose, surrounded by a radiating nimbus, on a deep blue ground. Within the squares the ceiling is gilded, and on it are painted the rose, thistle, and shamrock, alternately, on a blue ground, surmounted by circular borders, enriched with small quatrefoils, having foliated ornaments of red and green spraying from them.

### THE ENCAUSTIC PAVEMENT.

The floor is paved with encaustic tiles by Minton, and is of surpassing beauty. Double narrow alleys of black marble stretch across from buttress to buttress, and skirt round the room also, and within them is repeated the motto "Dieu et Mon Droit" in tiles, having white letters on a rich deep blue ground, surrounded by a narrow fillet of a Gothic pattern on a red ground. In the centre of the pavement is a Tudor rose, (reflecting a centre rose in the ceiling), within a star of sixteen points, formed of various-coloured Derbyshire marbles, within a square border, intersected by a lozenge, of brass, on which an elaborate flowing pattern of roses is engraved; the space between the points of the star and the brass border, being filled with cement of an ultramarine tint. The remaining portions of the floor are incrustated with blue and red tiles, alternately—the former having V.R., encircled by a cord; and the latter, the lion of England, upon them, and interlaced by bands of ornament in narrow tiles. The marble-work was executed by Milnes, of Bakewell in Derbyshire.

### THE DOORWAYS.

On either side of the Lobby are wide central compartments, having lofty arches, or doorways, all of precisely similar proportions and arrangement. Those on the east and west sides correspond with each other in detail, having quatrefoils in the spandrills, with the rose and portcullis in their centres. Above each arch is a series of six small ogee arches, having crockets and finials, and separated

by small buttresses with pinnacles : within them are painted the arms of the six different royal lines who have swayed the English sceptre—the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian—each surmounted by a royal crown. Below each arch, and forming as it were a base to it, is a small panel, quatrefoiled, and bearing in its centre a shield, on which the initials S.N.P.T.S.H. are painted, to correspond to the armorial bearings above them.

### THE WINDOWS.

The compartments on either side of the doorways are exactly alike in architectural ornament, but the upper stories on the south side are of solid wall ; though mouldings, as for windows, are worked on them, whilst the others are pierced for windows. Each compartment is divided into two stories, by a bold moulding and band, on which is carved “Domine salvam fac Reginam.” The lower stories have three ogee arches in them, rising from a deep base, crocketed and terminated by finials, within obtuse quatrefoil arches ; the spaces above the ogee arches being filled with a diapering of flowers, sculptured in the stone. The upper stories, or windows, are divided by mullions and transoms into six quatrefoil-headed lights, those in the top ranges being subdivided and traceried. All the windows are glazed with stained glass, representing, on a richly-diapered ground, the armorial achievements, mantled and helmetted, of the oldest noble families of England, with labels giving their names : in the pseudo windows on the south side, the surface of the wall is gilded ; and on it are emblazoned, on a diapered gold ground armorial bearings, in style to correspond exactly with the windows—continuing the illustrations of the Peers called to the first Parliament. These windows were executed by Mr. Hardman of Birmingham.

The arches in the lower stories are glazed with plate glass, as on either side of the brass gates is a room ; that on the right being for the person who has the care of the apparatus for ventilating the House, which is arranged in this room ; and that on the left for doorkeepers, etc. In the south-east and south-west corners, are



staircases leading to the Peeresses' and Strangers' and Reporters' Galleries; and on the north, north-west, and north-east sides, are small rooms, of size corresponding to those on the south. The room on the north side is for reporters only, on the west for the receiver of fees. on the east for barristers.

### THE DOORS.

The east, and west, and north doors have recessed doorways, with archways of lower pitch, to correspond in general character with the south door, but of much plainer design. Each recessed doorway is divided, by slender buttresses, into three parts—a central and two narrow compartments. In the centre one is the doorway, the spandrills of which have roses within quatrefoils; and above it the wall is formed into three quatrefoil panels, having within them shields containing the arms of England, Scotland, and Ireland, royally crowned. and with blue labels. on which are Anglia, Scotia, and Hibernia, respectively. The narrow compartments have a deeply-moulded base, and are panelled, with quatrefoils, headed arches, and quatrefoils with roses in them. A string course, with battlements, runs along, above the doorway, the whole length of the recessed portion, thus dividing it into two stories. The doors are of oak, richly panelled and traceried, having plate-glass in the tracery; the hinges and locks are of wrought brass, of most exquisite design and workmanship. The door-handles, escutcheons, and plates are of iron, tinned,

The north doorway opens into the long corridor leading to the House of Commons whilst the eastern and western open into corridors connected with the Libraries and other rooms. On either hand in the thickness of the wall, are small doorways, with embattle cornices and decorated spandrills, which lead to the staircases, the galleries, and into smaller rooms. The soffit of the recessed portion is highly enriched with quatrefoil arches.

Over the east and west doors, are clocks by Vuillamy, the dials of which are beautifully enamelled in white, gold, and blue.

## THE ENTRANCE TO THE HOUSE.

The south door, by which access is obtained to the Bar of the House, corresponds in its general form to those on the other sides of the Lobby, having six arches over it, embellished, like them, with the royal armorial bearings; but in the details of the archway itself, far greater magnificence is displayed. The arch is deeply moulded, and round it rose-leaves, well chisselled and richly gilded, form an elaborate and appropriate enrichment; whilst at intervals, Tudor roses, very boldly sculptured in alto-relief, royally crowned, painted and gilded, add their gorgeous hues to the whole.

Recessed about four feet is another arch, but not of so lofty a pitch as the external one, and, within the mouldings of this, oak-leaves, gilded, are introduced. The space over the arch is divided into five compartments, or panels, the centre one quatrefoiled, and bearing in its centre a shield of the royal arms of England, surmounted by a crown, and having the motto "Dieu et mon Droit" on a blue label. In the panels on either side, quatrefoiled, are the lion and the unicorn, each bearing a small banner; roses and thistles fill up the other panels, whilst shamrocks form a cresting round the extrados of the arch.

## THE BRASS GATES.

These magnificent gates are eleven feet high and six feet wide, and are perfect specimens of the art of working in metal; so beautiful and intricate in design, yet so skilfully worked out, that they are marvels of art. The gates are of two wings, each divided by mullions into three compartments and forming arches, having floriated quatrefoils in the angle above the arches. The space between the mullions is filled with rows of small trefoil-headed arches and quatrefoils. The arches are trefoiled, and in their centres are traceried lozenges of delicate workmanship. The quatrefoils have the rose, thistle, and shamrock clustered together, and royally crowned, within them. A broad band crosses each gate a little



below the lock, and on either side is engraved "Dieu et mon Droit." Roses are studded at intervals round the gates, and a beautiful piece of pinnacle-work passess up the centre to conceal their junction, the use of this metal for such purposes having been discontinued among us for nearly four hundred years. The gates to Henry the Seventh' Chapel and the shrine of that monarch's tomb are amongst the finest examples of such work in England, and will well repay the trouble of a visit to the neighbouring Abbey Church of Westminster. The key is of wrought steel, and is five and a half inches in length. All the keys to the doors in the House of Lords are of steel, and of good design, but not so elaborately finished as this one.

### THE GAS-LIGHT STANDARDS.

At each corner of the Lobby is a magnificent Gothic Standard of brass for gas-lights. Each consists of a shaft about twelve feet high, rising from a moulded plinth, coloured to represent black marble : from each corner of the plinth rises a small circular pillar, or buttress, to support the shaft, crowned with a lion's head. The space between the buttress and shaft is filled with treillage, wrought with great delicacy ; every part of the pillar and shaft being elaborately worked out in lozenges and hexagons, with quatrefoils. The shaft is surmounted by a highly-wrought coronal for the gas jets. The standards are gilded, relieved by gilt bronze.

## THE CENTRAL HALL.

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The most imposing in its architectural character and form, if not in splendour of polychromatic decoration, is the central Hall, one of the most magnificent portions of the New Palace at Westminster; its exquisite proportions and enrichments cannot fail to excite universal admiration. Its groined roof with its huge bosses of elaborate detail, rival any specimen of Gothic architecture in England, and are worthy of the great architect's renown. In plan the Hall is octangular, having door-ways at the four cardinal points leading to the two Houses of Parliament, and above them will be introduced the representations of the four Patron Saints,—St. George, St. Andrew, St. Patrick, and St. David, to be executed in Mosaic, (like the four Evangelists in the Pendentives of the Cupola of St. Peter) and will thus afford an opportunity for the introduction of an art highly valued in other times and countries.

In the three small spaces underneath three of the compartments, will be introduced heraldic emblazonings of the Order of the Garter, of the Thistle, and of St. Patrick; whilst at the four corners, lofty windows of beautiful tracery 31 feet in height, admit light into the Hall. The Hall is 60 feet high, and 63 feet wide, and the groins, springing from pillars at the angles, are two feet three inches in depth. At the angles of intersection of the groins, are bosses, eight of them decorated with the Royal arms from Richard the Second to Victoria, and thirty-two with badges and other heraldic insignia: there are also eight angels, bearing shields of the four kingdoms alternately. Round the splay of the windows and blank arches for



frescoes, is a bold moulding of roses, having crowns at intervals. Many other architectural enrichments add to the beauty of this Hall. The models of the bosses are by Mr. Thomas, and do him infinite credit, from their variety and richness of design; and the masonry of the whole is most beautifully worked, reflecting high praise to Mr. Grisell, the eminent builder, under whose orders it was executed.

From the Central Hall, a corridor to the north leads to the Commons lobby and the House of Commons; and a similar lobby to the south, to the Peers' lobby and the House of Peers.

## THE COMMONS' LOBBY .

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The House Lobby, the chief vestibule to the House of Commons, is a very fine apartment, square in plan, about forty five feet each way, having a doorway in each side ; it is approached by a short corridor from the Central Hall.

### THE WINDOWS.

Each side of the Lobby is alike in its general features, being divided into three equal parts—the central portion containing a deeply recessed and lofty doorway, and the others being divided into two stories. The lower of these are used as offices connected with the House—such as the vote office, post office, &c.; and in the upper stories, on the east, west, and south sides, are windows filled with stained glass, and on the north side the tracery of the windows is continued, the plain surface of the wall being painted to represent coloured glass. The stained-glass windows are by Hardman, and are a continuation of the series of municipal armorial bearings, a porrion of which adorn the windows of the House of Commons.

Underneath the windows, on a frieze, on each wall, is sculptured the following legend—"Domine salvam fac Reginam, nostram Victoriam." The divisions of the walls are marked by bold projections the lower parts being deeply-panelled buttresses, whence rise columns, their capitals serving as corbels to carry the main ribs, of richly-carved oak, which divide the ceiling into nine parts, and having four massive pendants at their junctions.



### THE CEILING.

The ceiling is flat, and the principal divisions are each subdivided into four parts ; and these are again divided into four parts by lesser ribs, and at their intersections are extremely rich and varied bosses.

### THE DOORS.

The entrance door to the House of Commons, on the north side, is much more elaborate in its details than the others, and the finish and execution of these enrichments are particularly fine. Above each great arch the walls are pierced with five arches, having quatrefoils in their spandrils, and in traceried panels beneath them are shields. The door on the east side leads to a corridor communicating with the Commons refreshment-rooms, librariet, &c.; and by the western door the members of the House usually enter, as it opens into the upper cloister and the staircase set apart for the members.

### THE FLOOR.

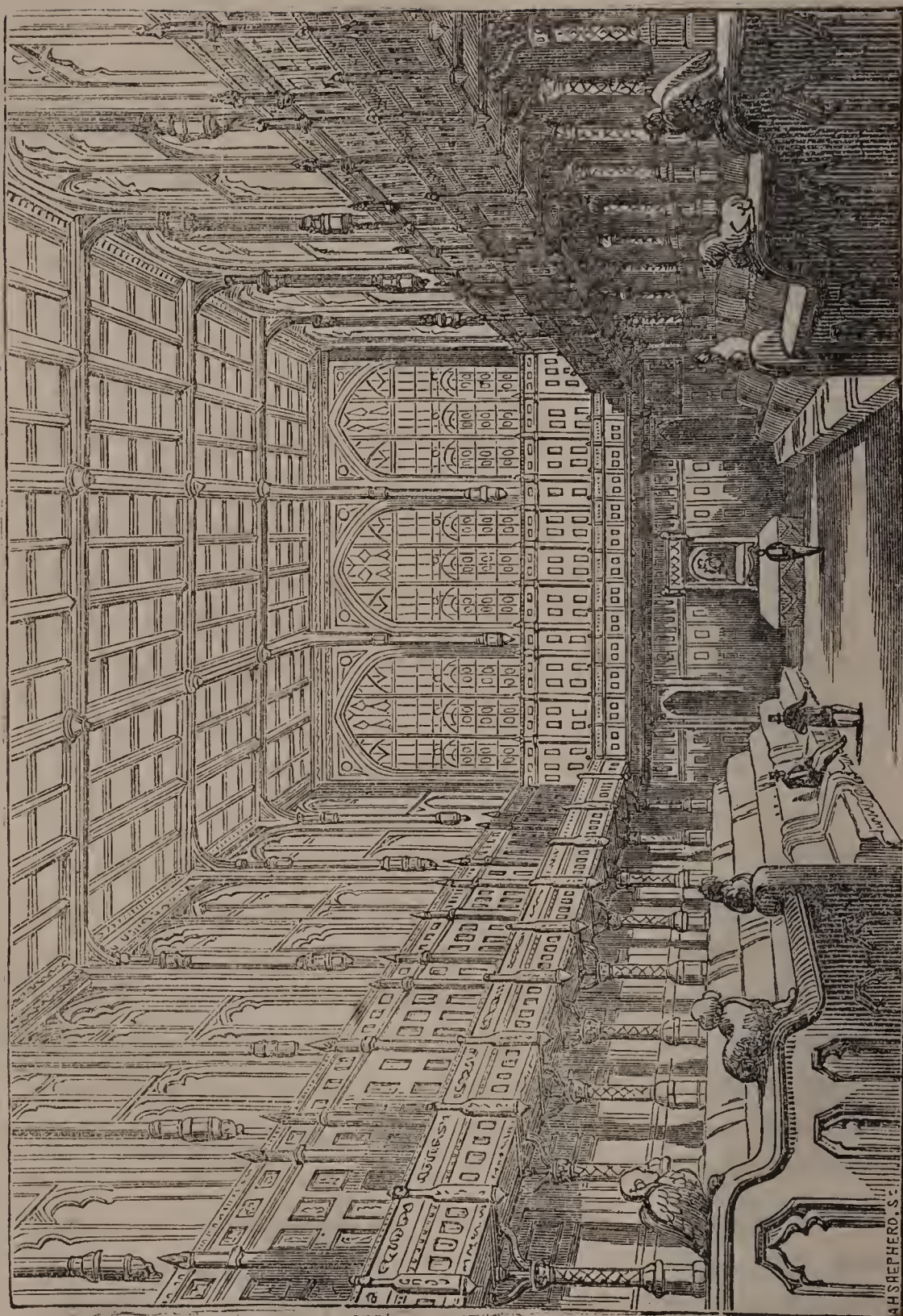
The floor is laid with Minton's encaustic tiles, in rich patterns : and there are narrow borders of black marble crossing from side to side of the lobby, and inclosing tiles with these appropriate inscriptions, in Gothic characters, white on a blue ground, "Without counsell the people fall ;" "In the multitude of counsellors is safety !" and "Fear God, honour the queen."

### THE GAS-LIGHT STANDARDS.

The Lobby is lighted by gas jets issuing from standards of very fine design in each corner of the apartment. They are of Hardman's manufacture. Pedestals for statues are at each of the divisions on the walls.







INTERIOR OF THE HOUSE OF COMMONS.

## THE HOUSE OF COMMONS.

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Leaving the Commons' Lobby by the north archway, the visitor enters the House of Commons a magnificent and imposing apartment, ninety feet in length, forty-five feet in breadth, and forty-five feet in height; it is surrounded by galleries, which diminish its apparent size, the general appearance however, is beautifully symmetrical—more chastely and effectively so than, even, the House of Lords.

### THE CEILING.

The ceiling is divided longitudinally into three parts, the centre division being horizontal, the others inclined downwards; and these longitudinal sections are divided by massive ribs, resting on corbels, into square compartments, which are again divided, the horizontal into sixteen, and the other compartments into twenty small square panels; and on these are painted alternately a rose and a portcullis within floreated circles. The massive ribs are carved along the sides with a very elaborate and beautiful label pattern. The corbels rest on elegantly enriched shafts, springing from brackets having shields supported by lions sculptured upon them; and these are placed on the level of the lower part of the windows. The walls from beneath the windows to the galleries are panelled with carved oak panelling, left of its natural colour, the panelling being crested with a very beautiful brattishing.



## THE WINDOWS.

On the east and west sides of the House there are six windows, and at the north and south ends there are three compartments to correspond with the finestral arrangements of the sides ; and these spaces are filled with a very pretty latticework of wrought brass forming a screen to the ladies' galleries. The windows are filled with rich stained glass, displaying the armorial insignia of twenty-four of the English boroughs.

## THE GALLERIES.

The galleries are particularly effective specimens of design in Gothic woodwork ; and, with their handrails and trefoil ornament of wrought brass, are extremely fine. The side galleries are for the use of members of the House and each contains two rows of seats. The northern gallery is for the use of the Reporters, and to it there is a separate staircase and retiring-rooms. The southern gallery is divided into two portions, one being for distinguished visitors, the other for such of the public as may be fortunate to obtain admission ; and to each of these portions there are separate staircases. The galleries are supported by pillars of the most delicate symmetry, and underneath, towards the wall, they are coved ; which parts will, at no distant day, bear on their gilded surfaces the achievements of the different speakers of the House of Commons, in similar style to the coved soffits of the galleries to the House of Lords. The fronts of the galleries bear on small shields the badges and monograms of the various Sovereigns of England.

## THE SPEAKER'S CHAIR.

The Speaker's chair is of very fine design. There are rows of seats in the body of the House ; and all being of ample dimensions,

and covered with green Morocco leather, harmonising delightfully with the warm brown tints of the oak panelling and framing to the seats, produces an air of cosiness and comfort absolutely provoking.

#### THE CLERKS' TABLE.

The Clerks' table is panelled beneath with elaborately carved work, and at its southern end are brass scrolls for the Speaker's mace to rest in during the business of the House; and there are wrought brackets underneath for it to be placed in whilst the House is in committee.

#### THE SERGEANT-AT-ARMS' SEAT.

The Searjeant-at-Arms' seat is near the bar, at the southern end of the House. There are two doors on either side of the House, to lead into the division lobbies—very beautiful apartments, and there are similar doorways as entrances into the galleries. Behind the Speaker's chair is a doorway leading to retiring-rooms for the Speaker, and communicating with corridors which will give access to the Speaker's official residence, when it is completed.

#### THE CHANDELIERS.

The House is lighted by chandeliers of bronze and brass hanging from pendants at the intersections of the great beams of the ceiling. The chandeliers are for gas on Faraday's principle; they can be lowered by machinery in an upper chamber almost to the level of the first row of seats in the body of the house.

#### THE VENTILATION.

The ventilation of the House of Commons is on Dr. Reid's principle: the fresh warm air passing upwards through the perforated floor, and the vitiated air escaping through the ceiling into an air-shaft, its exit being provided for by the panels of the ceiling not resting on the intersecting ribs, and allowing a space of about three quarters of an inch between the ribs and the panels.



## ST. STEPHEN'S HALL.

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This handsome and well proportioned Hall, is ninety five feet long by thirty feet wide, and to the apex of the stone groining fifty six feet high ; it derives its name from occupying the same space as St. Stephen's Chapel of the ancient edifice, where during many centuries the House of Commons was in the habit of assembling ; it has therefore been determined that it should be adorned with statues of men who rose to eminence, by the eloquence and abilities which they displayed in that House.

### THE STATUES.

Ranged along, near the wall, on either side, is a row of massive and well executed pedestals, designed to support statues of those eminent Commoners, Selden, Hampden, Walpole, Burke, Pitt, Fox, and Grattan ; and of Lords Falkland, Clarendon, Somers, Chatham, and Mansfield, illustrious worthies of the Upper House.

The following statues have already been placed on their respective pedestals :

LORD FALKLAND, killed at the Battle of Newbury, September 20th 1543	. . . . .	<i>John Bell.</i>
EDWARD HYDE, EARL OF CLARENDON, LORD CHANCELLOR, from 1657 to 1668	. . . . .	<i>W. C Marshall, A.R.A.</i>
JOHN HAMPDEN, died 1643	. . . . .	<i>J. H. Foley.</i>

## THE PALACE OF WESTMINSTER.

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It is easier to say which is the least, than which is the most successful of these statues. In marble, as in life, Hampden and Lord Falkland claim our admiration to a very considerable amount. They are both indicative of reflective courage, intelligence, and moral worth. The Hampden has perhaps the most individuality. Lord Falkland is in a more animated attitude. In both we find intelligence, dignity, and good form. The figure of Lord Clarendon does not look so well by much. The subject was, indeed, much less interesting. In the Statue he impresses us neither with a sense of dignity or of intellect. He looks heavy and soft.

### THE FRESCO PAINTINGS.

The blank compartments, ranged beneath the windows on each side, and at the ends, will be filled up with the following subjects in fresco, illustrating some of the greatest epochs in our constitutional, social, and ecclesiastical history, from the time when the Anglo-Saxon nations embraced Christianity, to the accession of the House of Stuart.

#### IN THE STATE.

A Sitting of the Wittenagemot.

The Feudal System. The Homage of the Barons to William the Conqueror.

The Origin of the House of Commons. The First Writ brought down to the City of London.

The Termination of the Baronial Wars. Stanley and Oxford crowning Henry VII. over the dead body of Richard III.

An early Trial by Jury.

The Signing of Magna Charta.

The Abolition of Villeinage. A Lord on his death bed attended by the Clergy, manumitting his Villeins.

The Privileges of the Commons asserted by Sir Thomas More, against Cardinal Wolsey.

#### IN THE CHURCH.

The Conversion of the Anglo-Saxons to Christianity. The Preaching of St Augustine.

The Reformation. Queen Elizabeth receiving the Bible in Cheapside.



## ST. STEPHEN'S PORCH.

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This noble and very beautiful Porch, is situated at the southern end of Westminstior Hall, and may be termed a sort of vestibule to St. Stephen's Hall; it is approached from Westminster Hall, by a grand flight of steps extending from wall to wall, from the platform of the summit of which rises another flight of less extent, and elegantly connecting their breadth with the less extended entrance to the Porch, which is square in plan, and has been built outside and in addition to the Hall, of which however it seems to be a part. A flight of stairs leads through a doorway in an exquisite screen, westward into the street, opposite St. Margaret's Church, and on the east side, is the entrance to St. Stephen's Hall, by which access is obtained to both Houses of Parliament.

The visitor cannot fail to admire the lofty stone roof, its elegant groined supports, and the charming basement of the great window.

In the Porch are four pedestals, on two of which it is intended to place statues of Marlborough and Nelson.

## WESTMINSTER HALL.

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On leaving St. Stephen's Porch, the visitor descends a noble flight of steps, and finds himself in

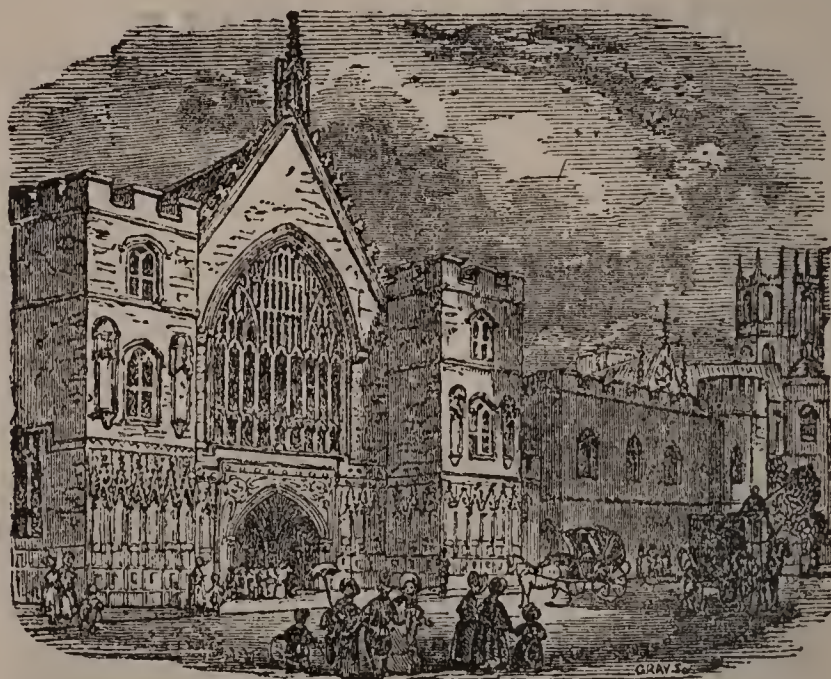


WESTMINSTER HALL.

On entering this noble hall, rich in so many historical associations, and now used as the chief hall-of-entrance to both Houses of Parliament, the visitor is at once struck with admiration at its beauty, magnitude, and grandeur. Looking up, the eye wanders over the massive framed roof of walnut wood, spread above him, unsupported by pillars and resting only on the side walls, the lateral pressure of which is eased by the hammer-beams of this much admired work.



On the east side is a very handsome doorway and porch, forming the memberse ntrance to the House of Commons, and on the opposite side are the entrance doors of the Equity Courts.



WESTMINSTER HALL

In conclusion, we would say in the language of an intelligent writer, " May we not trust that the impression left on every mind will be that which the visit has left on mine,—viz., that with a man of genius like Mr. Barry, to employ the resources and direct the energies and concentrate the talent of Englishmen, we may see in our own time an age of '*renaissance*' in art, and witness the gradual substitution of models of grace and beauty for those public buildings, so many of which deform the metropolis they were designed to decorate? We have at least one building of which we may indeed be proud. May we prove that we are worthy to possess it by showing that we are able to appreciate its value and estimate the talents that have produced it."

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*From SCOTT, THOMSON and Co., CALCUTTA.*

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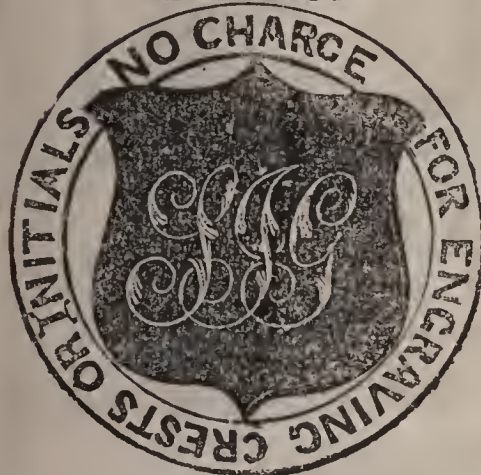
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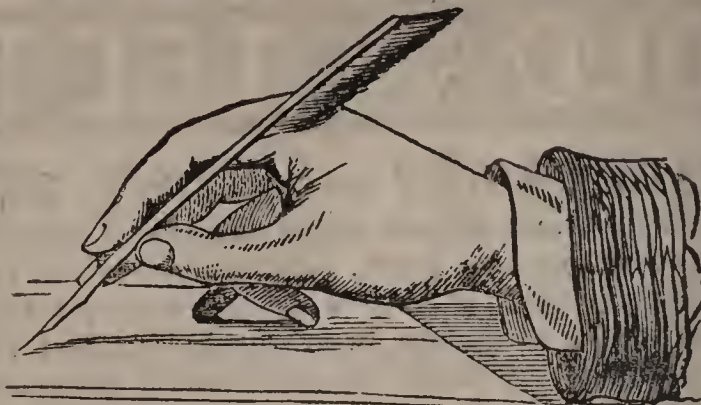
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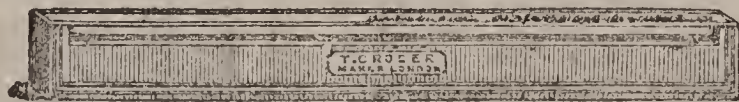
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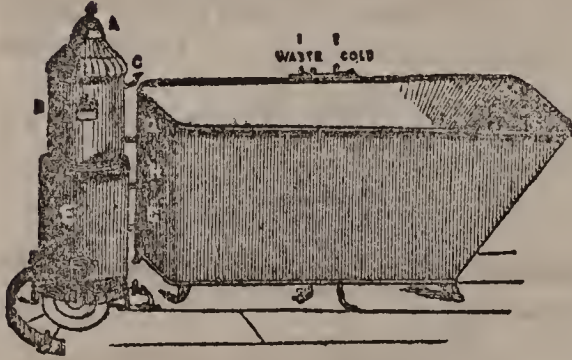
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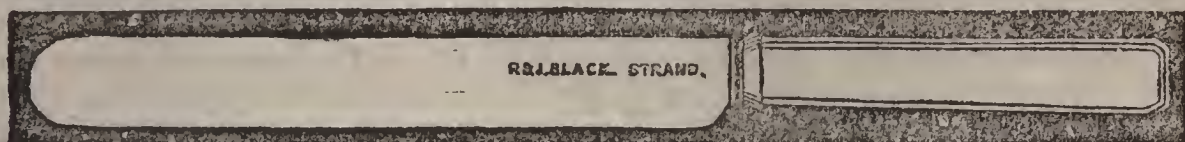
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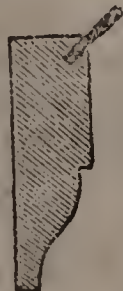
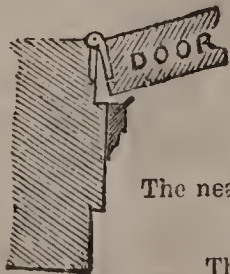
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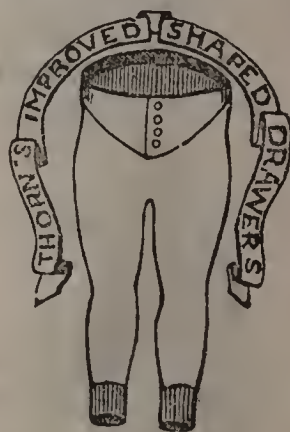
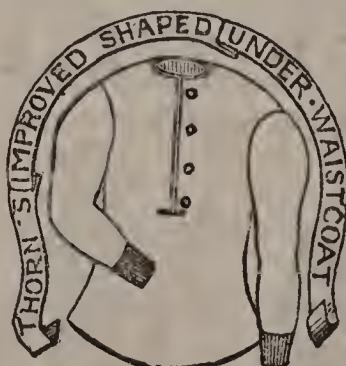
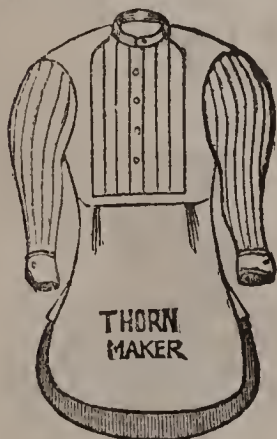


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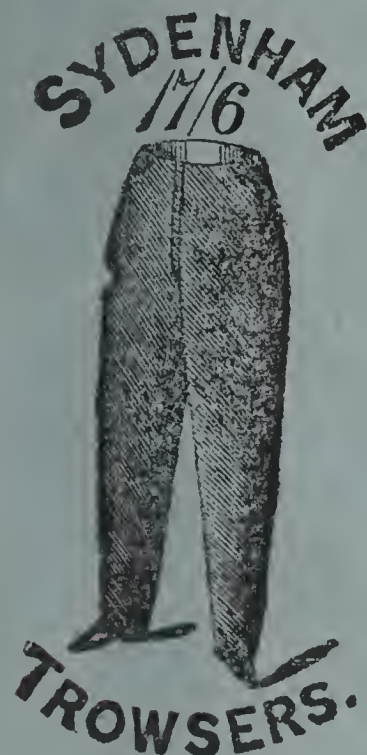
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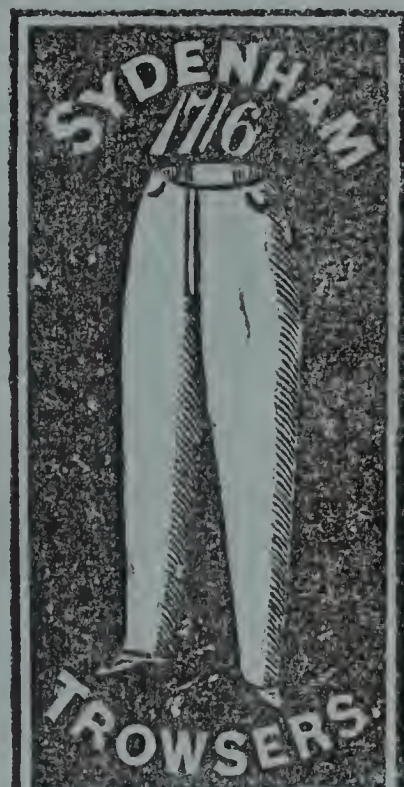
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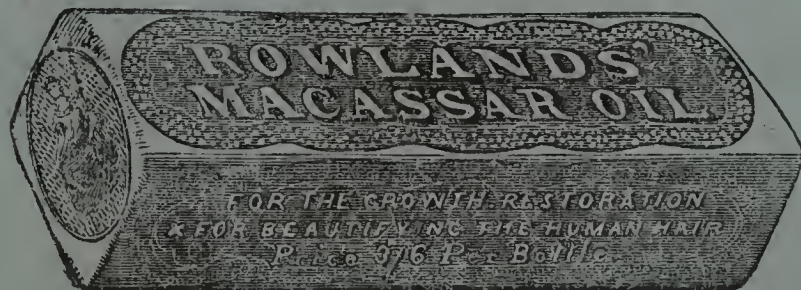
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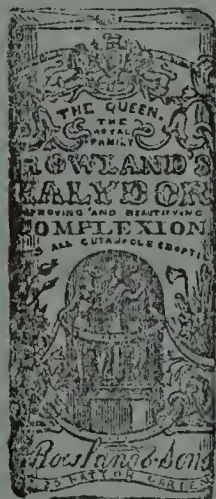


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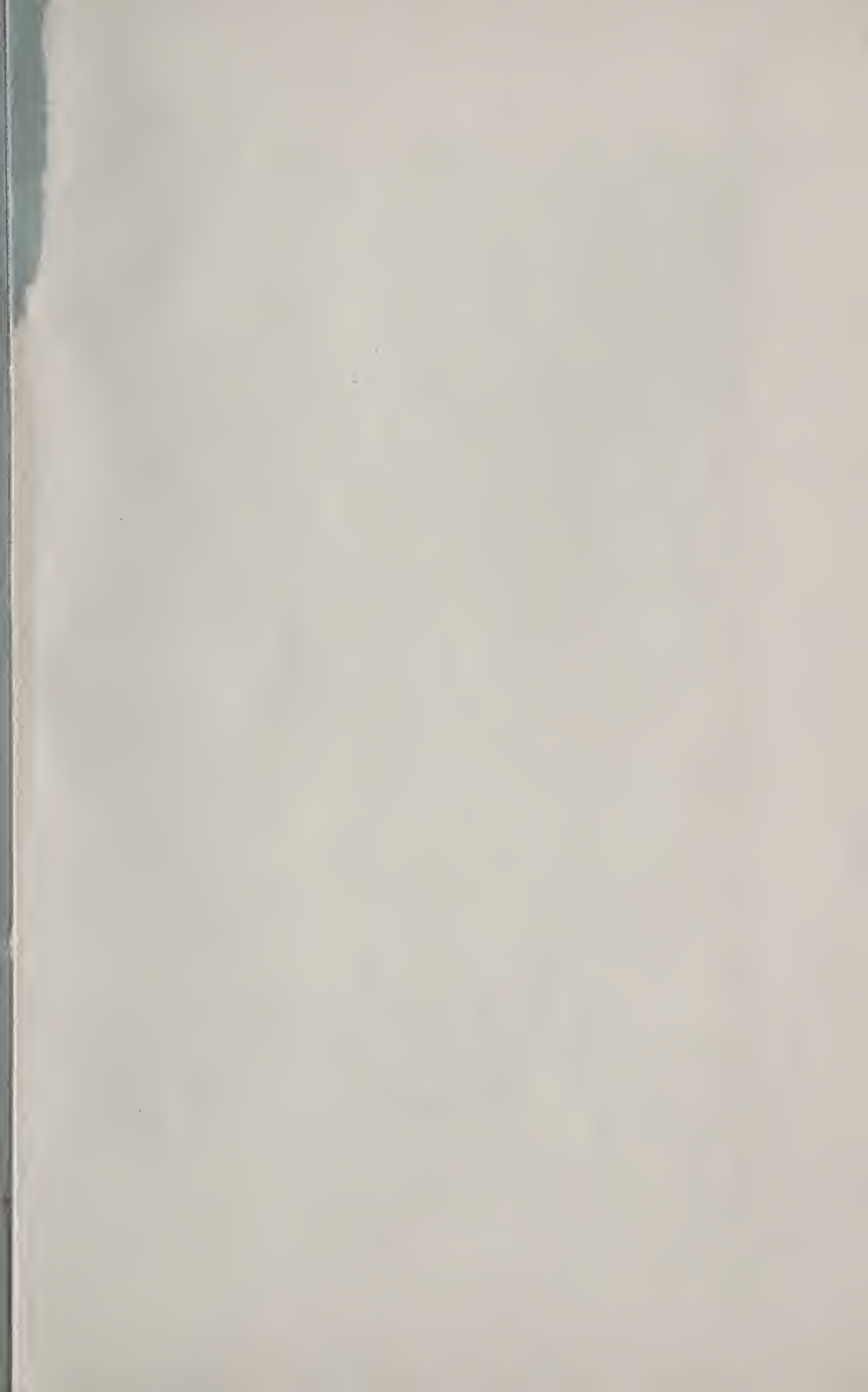
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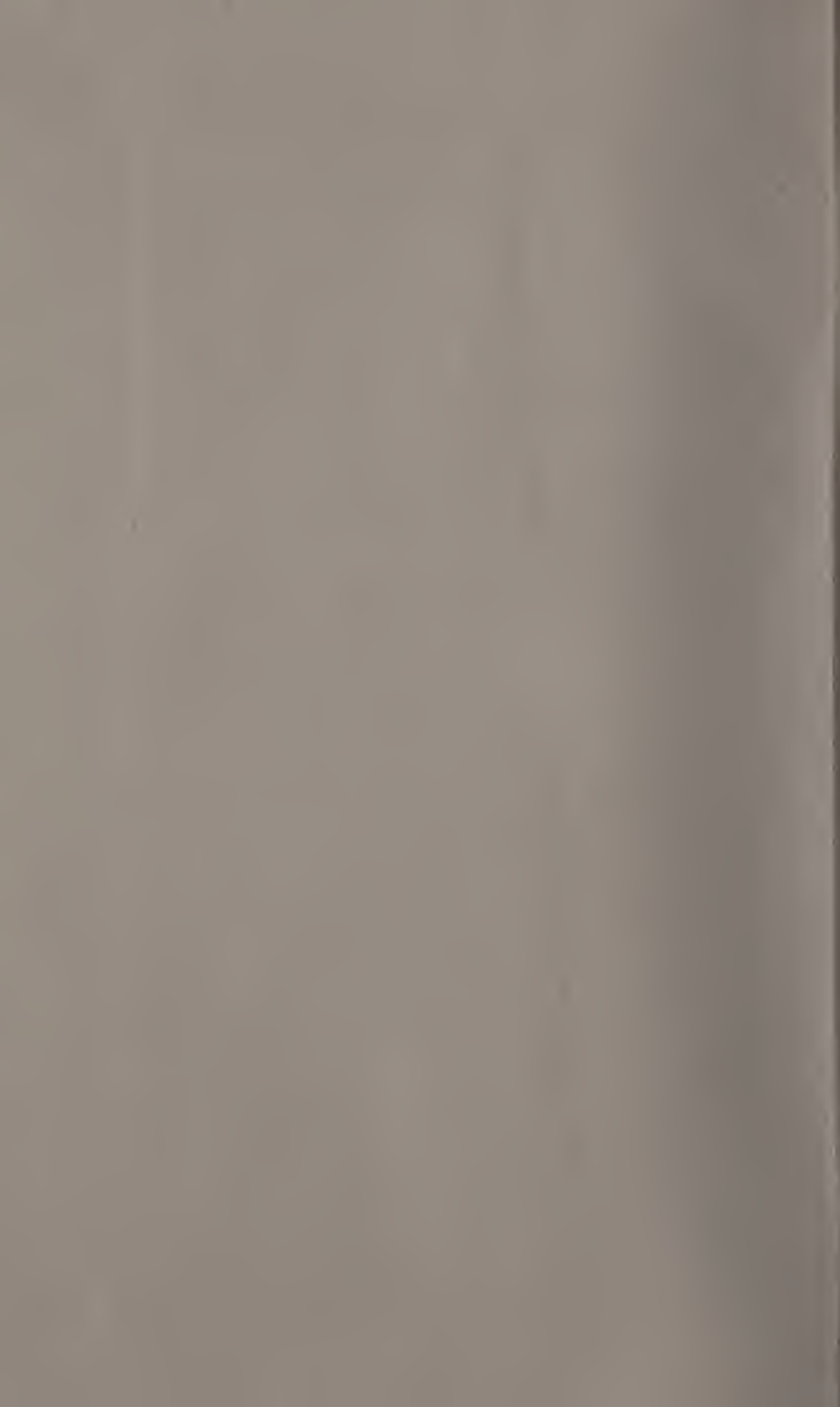
















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